PACESETTER

#6

$9.95

The George Perez Magazine

FOR PÉREZ FANS • • BY PÉREZ FANS

PACESETTER
The George Pérez Magazine

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This issue is devoted to George's landmark work on DC's *Wonder Woman* series. PACESETTER #6 has all the usual... articles, artwork, checklist, interviews, news and more. This issue's cover was colored by Marcus Mébes from a commission piece that was provided by Robert Jewell.

NEXT ISSUE'S QUESTION:
Now that George Pérez is exclusive to DC, what character or comic would you like to see him draw... and why?

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PACESETTER
The George Pérez Magazine

FOR PÉREZ FANS • • BY PÉREZ FANS

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F • R • O • M T • H • E P • U • B • L • I • S • H • E • R

Hi Perez fans!

Here we are once again for yet another great issue of *Pacesetter*. It really amazes me that now I've published nine issues. The series started off with three issue of *The George Pérez Newsletter* and continued onward with six issues of *Pacesetter*. In the beginning I was just hoping to publish just one issue... not realizing the magazine would go on at such a strong rate! I really owe it to all the great contributions that I've gotten over the last several years, and as long as they keep coming, *Pacesetter* will be here.

George, in my opinion, has some of the greatest fans in the world. This is a magazine **FOR Pérez Fans and BY Pérez Fans**, so lets keep the contribution coming. If you would like to contribute something for a future issue (article, artwork, trivia, photographs and anything else) please e-mail me at Tlorenz101@aol.com. Remember: you can earn discounts or free copies of the issue that you contribution is in, and George receives every issue... so the Pacesetter himself will read your work!

The theme of this issue is Wonder Woman. In my opinion *Wonder Woman* is probably one of the most important series that George has done in his career. More important than—say—his *Titans*, *Crisis*, and *Avengers* work perhaps? The reason I say this is that *Wonder Woman* is the first series that George pretty much had total control over; in the stories and in the creation of the characters. Although George didn't take over the full reigns as the writer until issue number 17, the first 16 issue stories were for the most part all George with great help from Greg Potter and Len Wein... until George felt fully confident on taking over the whole show.

George had created a wide variety of characters, both new and totally revamped "older" characters. The best part about publishing *Pacesetter is that* I get to go back and re-read books that I haven't read in years. And to be honest with you, I really forgot how good George's run on *Wonder Woman* was. Reading George's run on *Wonder Woman* was like watching one of my favorite movies. You have it all: realism and authenticity (George does not cut corners on his research), great characterization (every character has his or her own look and personality—and are not just cardboard cut outs), and great mixture of action and story. This was not a mere pin-up book like a lot of comics were at the time.

Lastly, when George took on the challenge to revamping Wonder Woman, John Byrne and Frank Miller took on revamping the much safer Superman and Batman. George had a much harder task in Wonder Woman, being that comics are a very much male-dominated hobby and women in comics are for the most part sadly considered second fiddle. What George did with the character and comic is shear amazing and is still the blueprint for Wonder Woman even today. I can't really say that is the case for Superman or Batman.

If you haven't read George's run on *Wonder Woman* you need to do yourself a big favor and go out get those great issues—especially the first twenty four issues—and read them. You will not be disappointed.

• • •

To show that we are not perfect, I have a correction from last issue in the checklist section. The book *Factors Unknown* should have been credited to James Glenn not James Landon.

Well gang, that's all I have for now. Please send your feedback to me—good or bad. It is the only way I can improve the magazine. Additionally, I'm always on the look out for contributors. You can send feedback or to get info on how to contribute via e-mail at Tlorenz101@aol.com or by snail mail to Tony Lorenz, 8906 Railford Ct., Tampa, Fl 33615.

Next issue's theme is *Crisis on Infinite Earths* and so far I've probably got 75-80% of the material for the issue already. My biggest need is a Crisis-related cover for the issue. If there is anybody that has a commission piece out there that I can use for the cover, please e-mail me at Tlorenz101@aol.com and let me know. It will be professionally colored digitally, and you will receive a digital file of the art, ready to print.

Thanks for all the continuing support.

Tony Lorenz

TRIVIA

Be on the lookout for the Pointing Hand or the Exclamation Mark throughout this issue for little known facts and amazing trivia!

INTERVIEW WITH GEORGE PÉREZ

by Tony Lorenz • May 2005

TL: George thank you for taking time out for your fans in *Pacesetter*. This issue's theme is your work on *Wonder Woman*. Where does that series rank compared with all the work that you've done over the years?

GPz: It's definitely one of my proudest moments, due in no small measure to the fact that it wasn't what the fans expected me to do as a follow-up to *Titans* and *Crisis*. After all, I pretty much had my pick of future assignments and taking on a reboot of *Wonder Woman* came as quite a surprise to many.

TL: Originally you were only going to do the first six issues. what made you decide to stay on for a lot longer?

GPz: Well, I had a particular story I wanted to tell, a story arc that I originally conceived as part of the pre-*Crisis Wonder Woman* run. I had been inspired by what Marv Wolfman did in the *Titans* books featuring the mythological Titans on Paradise Island and I've always been a big fan of Ray Harryhausen movies. I wanted to do a story that had Diana facing myriad and sundry creatures and characters from classic Greek mythology. Taking another cue from Stan Lee and Jack Kirby's "Trial of the Gods"

Art for the Wonder Woman trading card

stories in *Thor* I came up with the basic framework of what would become the "Challenge of the Gods" story arc. However, it became apparent that I couldn't do that story until I'd firmly established Diana as a character, since she now had no history and, in order to do that right, I'd have to move the "Challenge" further down the line, thus extending my run to at least a year. As it turned out, I still had more stories to tell beyond that

TL: What made working on *Wonder Woman* so special?

GPz: She's iconic. She is probably the most well known superheroine in comics. And that's where I believe many of her problems over the years have stemmed. Many people thought of her only as a superheroine... a female Superman, if you will. I always felt that she was more of a fantasy figure. Her roots were in a combination of Greek and Roman mythology with science fiction thrown into the blender. Having seen how Walt Simonson used an extra emphasis on Thor's Norse mythology background to further emphasize that the guy was a god and not just your standard superhero, I thought that approach could work with Diana.

I had a blast going through books of on Greek myths as I researched stuff I would incorporate into the new *Wonder Woman*. I think another reason this book felt special was that it was going to be a challenge for me. After all, several creators had made attempts to boost *Wonder Woman*'s sales during its history, but I was the first one allowed to do it from scratch. Correct that: Greg Potter was first. He was the writer who came up with a lot of the basic ideas that I would use as my starting points for the character, most notably the Well of Souls and the concept of the Amazons being the reincarnation of slain women through pre-history. Greg also came up with the idea of Ares being the first main threat and Boston being Diana's home base on Man's World. From there on, however, I was pretty much changing stuff and making it my own. After issue 2, Diana was flying on my wings.

TL: When you took over as full writer, how did you feel? Were you nervous about it?

GPz: Not particularly. I had a pretty good grasp on how to get my ideas across in words. My initial problems dealt with the handling of expository dialogue. Karen Berger, my wonderful editor, thought that my first ten pages of *Wonder Woman*#17 were too wordy and the characters seemed to lack personality and spoke stiffly, as if lecturing rather than conversing. I was also doing a disservice to my own artwork by over-explaining stuff that was already clear in the artwork. George Pérez the writer was not letting George Pérez the artist carry his own weight in the storytelling. Karen had me totally rework the first pages—not concerning herself with hurting my pride, but looking at the bigger picture. She just wanted *Wonder Woman* to be a good comic and she did exactly what a good editor should do. She made her suggestions and had me follow up on them. And she was so right. The next draft was so much better, although she still had to trim some text here and there to leave room for the art. I would get a lot better at keeping my dialogue fluid and concise, but I wouldn't have gotten better had it not been for Karen. She's my gold standard among editors.

TL: Would you ever consider working on *Wonder Woman* again, or have you pretty much got it out of your system?

GPz: I think I've done all I wanted to do with Diana. With so many others having added their spin to the character since my departure it could never be the same for me. I was blessed with the opportunity of having a blank slate to work with when I took on *Wonder Woman*, one of comicdom's most well-known characters— and definitely the most well-known superheroine. Chances like that come but very seldom in one's lifetime.

TL: Thanks again for all you great work! All your fans and I eagerly wait you next exciting project.

GEORGE PÉREZ'S *WONDER WOMAN*

by Michael Rudolph

Promo art from War of the Gods *mini-series*

Cheetah, commissioned by Michael Rudolph

Let's clarify something straight away: I have always loved Wonder Woman! In comics, on TV as Lynda Carter, and in cartoons during the many incarnations of the *Super Friends*.

So, it's the mid-1980s. It was understandable that despite the fact that I had heard many rumours of the impending cancellation of her first series, that I was devastated by her death in the final issue of *Crisis on Infinite Earths*.

But there was a glimmer of hope on the horizon. DC Comics' in-house ads (with a stunning yet simple piece of artwork) announced George Pérez would be the artist for the re-launch of the character. Let's face it—the mention of the name "Pérez" is more than a glimmer—it's a bright shining beacon! The knowledge that Diana would be returning in a regular series was great; however, the promise that George Pérez would be applying his enormous talents to the series only made me more excited!

The day finally arrived when I held *Wonder Woman*, series 2, number 1 in my hands.

If I wasn't enthralled by the stunning cover art to issue #1—which I was—then the interior would have had me hooked.

Firstly there was Themiscyra. Paradise Island looked more lush and Eden-like than ever before. We were also exposed to Ancient Greece, Ares' realm and Olympus. There was also the multi-racial beauty of the Amazon women. I can think of no other comic (or any other medium) where different ethnicities are displayed so at peace with each other and working together toward a common goal. Not to mention the detailed depictions of Greek architecture, clothing and hairstyles. George sure managed to fill those pages.

It quickly became evident that *Wonder Woman* hadn't just been relaunched, but revived and improved.

Gone were many minor and major flaws from the original series, along with what were (to me) petty annoyances.

Firstly, Diana was given a definitive origin. In the previous series her origin had been redefined many times. With series two, not only did

Hippolyta have a reason for wanting a child, but Diana was not just clay brought to life; she was possessed of an unborn soul. She was in all aspects human, rather than a whim of the gods. Not only that, the Amazons—and therefore Wonder Woman—were more deeply rooted in Greek mythology (another subject that has always fascinated me). This too seemed to provide them with a sense of purpose and direction. We were more able to understand their motives.

Physically the only thing that remained the same about this "new" Wonder Woman was her slightly altered costume. She was more buff, taller, more beautiful and a true warrior. She was younger—one assumes this was in order to increase the learning curve in regards to her self, her powers, her opponents and the outside world, to which she was about to be exposed. Up to this point Diana had led a strict and sheltered life. All that was about to change. I can clearly remember turning the final page of the book to see Diana for the first time in her costume, something that I had waited the entire issue to see. I was not disappointed. What a rush!

Within a few issues we got to see Diana in her battle armour and that too gave us a slight glimpse of the potential of the character and the direction she could take. This wasn't the same Wonder Woman I had read as a child.

The gods themselves had a more definite purpose in her origin and her life. At times it seemed they ruled over her life more than the strict mothering of Queen Hippolyta. These gods were powerful, wise, ruthless and at times vengeful. They no longer just appeared to rectify a problem or warn of impending danger. They gave Diana her powers and, in part, her purpose. Not to mention the fact that without them, Diana would not have possessed her golden lariat and would not have been able to defeat Ares. They provided her with challenges, both physical and moral. They also would provide us with interesting sub-plots. Admittedly after George's departure from the book, few writers seemed to truly know what to do with them, but under the guidance of Mr Pérez and company they were an intrigal part of this new and developing character.

Wonder Woman herself finally had a direction. She was a trained warrior, something I think we just took for granted in the first series, seldom seeing her display the full extent of her training. She had a purpose as an Ambassador of Peace and was sent to the outside world to warn them of the coming of Ares and prevent the destruction of civilization as we know it. She was also more three-dimensional than her previous incarnation. Let's face facts. In the original series, even though she had a secret identity both Wonder Woman and Diana Prince lacked direction.

Steve Trevor was there, older wiser and more of a mentor than a potential love interest—hurrah! I never liked the original Steve. It's the same reason I don't like a lot of female characters in action movies and thrillers. They can never fend for themselves; they always have to wait for the hero to rescue them. Steve was the male equivalent of that character in a movie. He was there to be rescued and for Diana to moon over. With this new series, he had suddenly become interesting! Not only were we eventually to learn that Diana was tied to Steve through the Amazons' association with his dearly departed mother, but that she was named for Diana Trevor as well.

Etta Candy also became something more than a sideline. I used to find her just annoying. Did she ever utter any other phrase than "Oh, Diana!"? Now she was a functional member of the military and again, like Steve, interesting.

We were eventually introduced to Vanessa and Julia, whom I instantly liked. Why? Because there were normal, everyday people, just like me. No military training, not scientists. Normal. Myndi Mayer was cool, fun and interesting. And finally in issue #9 we had the new Cheetah! Once again, a favourite character from the past had had new life breathed into it and was given a little more purpose. Not to mention the fact that some of my favourite covers by George feature this character. Most notably issues 9, 28 and 29, all of which were stylish and unusual. One of the things that George is best at in my opinion is his ability to render a great comic cover.

And the best was always yet to come.

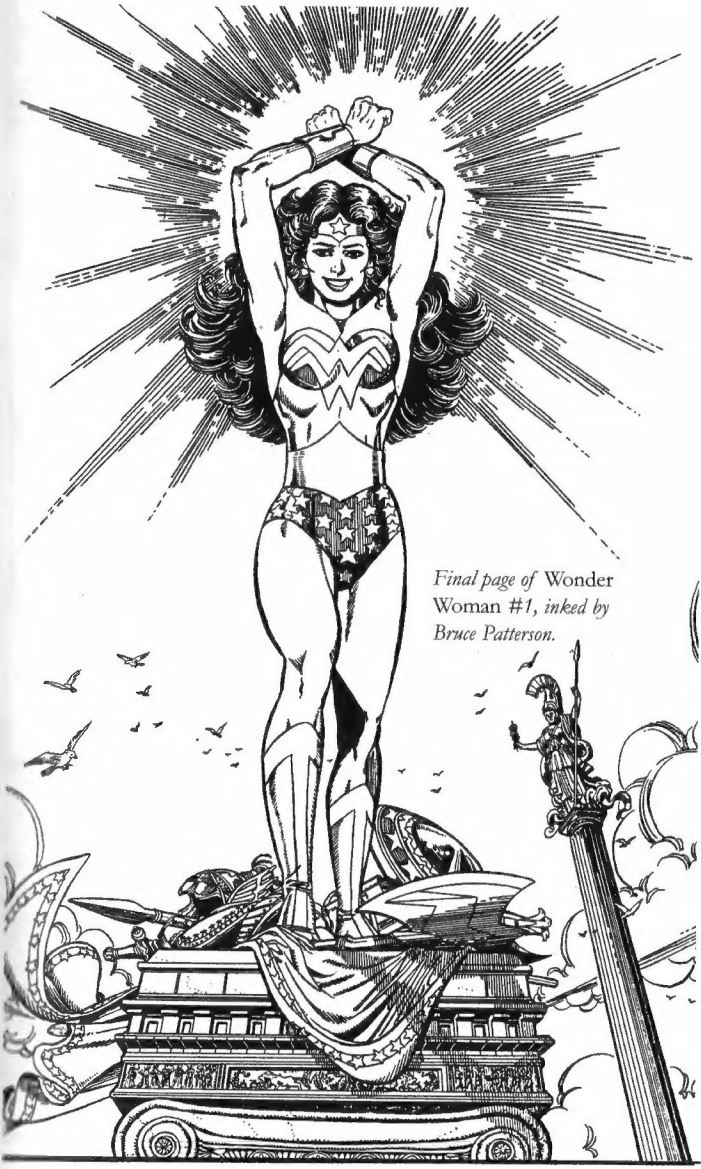
It's evident and inevitable that as with any creator's departure from a title, that character falls into the hands of other people. Wonder Woman was no exception. Although there have been some great stories and art since, no seems to have handled the characters the way George

did, with the possible exception of Mr Phil Jimenez. Phil's art and writing pay great homage to George while still being unique and allowing Phil to make his own mark on the character. Even the "great" John Byrne didn't seem able to get a grasp on the character. The only thing I can say I really enjoyed about his tenure on the book was the fact that he was responsible for once again making Donna Troy Diana's sister.

So I am grateful to George Pérez. The fact that I had followed his work since his days on the *Avengers*, and the *Titans* and other titles, and finally he was here, working on a character that I had loved all my life only made the entire experience more fulfilling and enjoyable.

As I said earlier—I love Wonder Woman. I will always follow her adventures in whatever form they take: comics, novels, cartoon, TV and (hopefully one day) motion picture, but I will always treasure the time I spent with the Wonder Woman George Pérez created and nurtured.

Comics always seem to be more fun when they are being created by your favourite artist or writer. So thanks, George. I'm grateful for the many hours of enjoyment you have provided me with over the years. Grateful that you continue to grace the industry with your talent. But most of all I am grateful for the fact that I was able to read the adventures of my favourite heroine as portrayed by my favourite artist. Thank you George, for giving us your Wonder Woman.



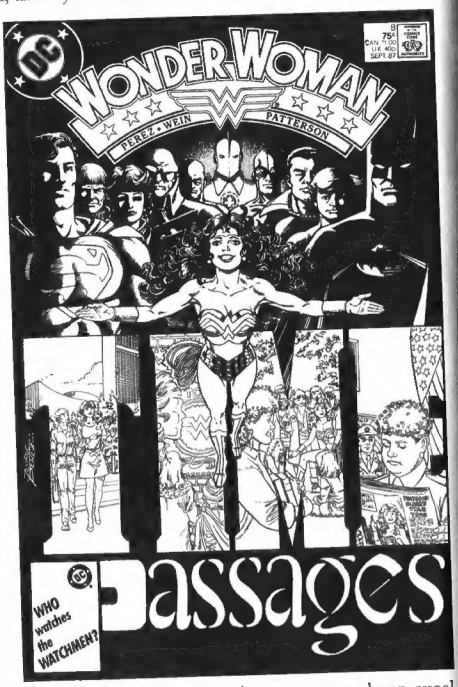
Final page of Wonder Woman *#1, inked by Bruce Patterson.*

FOCUS ON: WONDER WOMAN

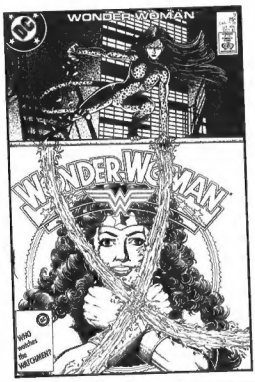
by Bobby Nash

For this issue, I figured I'd go the simple route. I'd post my favorite images of Wonder Woman by George. Yeah. Easy. Ri-i-ight. That task became mighty hard as I started scouring the pages of my *Wonder Woman* issues. And let's not forget the *JLA, War of the Gods, Titans,* and *Crisis* appearances. So, I scaled it back to covers, but that was still a tough one. So, I just picked my 10 favorites as I scoured the comics and the Internet looking for artwork. Here then, are my favorites and a brief explanation why.

1 "Snakes? Why did it have to be snakes?" Even my personal phobia against those slimy little beggars couldn't keep me from coming back to *Wonder Woman* #5 again and again. It's exciting, and shows George's attention to detail in minutia.



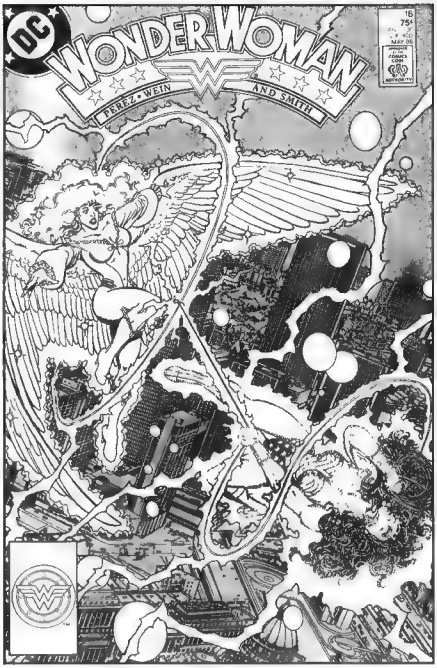
2 Issue #8 of the series was not only an excellent issue; the cover is a nicely crafted portrait of the League of that time. Plus, the cover design cleverly integrates elements of Diana's life into the individual letters T•I•M•E.



3 Issue #9. It was a toss up between this cover and the cover to issue #29, both of which feature the modern Cheetah. The offset title logo and overall design of this one made it the winner. Mr. Pérez "breaks the fourth wall"—in a way—to present this art.

4 Emotion is one of those things a piece of art either conveys or it doesn't. Look at Diana's face on the cover of issue #12 and you can see the fear mingled with steadfast dedication, her tremendous faith, and her strength.

5 The design for the cover of issue #15 reminds us that less is more. You know this is one of the loudest, most ear-splitting sounds ever. And you know it without a sound effect or caption explaining it. Plus, the white really pops with the blue on this cover.



6 Issue 16 was the first issue of *Wonder Woman* I ever read. I was hooked and immediately went out and picked up the issues I'd missed. That certainly is enough for it to make my favorite list, but I also love those cityscape covers (as we saw in my very first *Focus On* column way back in issue 2).

7 "Mommy always told me there were no monsters. No *real* ones." The cover to issue #18 was always a favorite because it took a chance. Opting to lose the familiar *Wonder Woman* logo was a surprise, but the viewer doesn't miss it in the context of this cover illustration. The heavy use of silhouettes gives this art a staggeringly ominous feel; and Diana's and Vanessa's faces provide a stark contrast that makes this cover even more intense.

8 "Girls rule and boys drool!" *Justice League Amazon*'s only omission is Donna Troy. George himself commented on the lack of Diana's little sister from the group. George again shows his impeccable design sense with the art deco frame and the group pose.

9 *Amazing Heroes* #106. This image is Diana in her essence. Power, glory, and grace... Wonder Woman. George drew her portrait encircled within her lariat, and balances the art with Diana in her full armor in the foreground.

10 How could I run a Wonder Woman *Focus On* without bringing out the big guns? The *Wonder Woman Throughout the Ages* poster features all the versions of Diana through the years. If you don't have a copy, it is worth it to find one. George's design encircles the artwork chronologically, giving us a progression of Diana's evolution; as well as her supporting cast and villains.

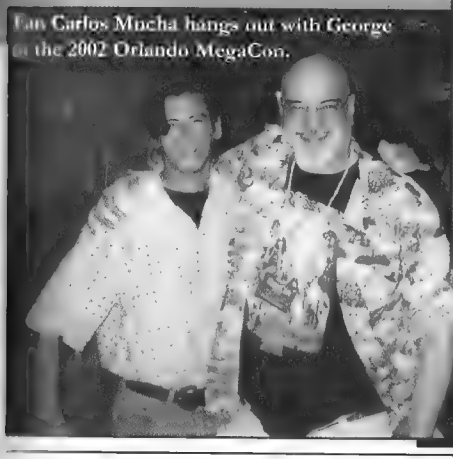
Well, that rounds out another *Focus On* Feature. Time to close up the vault until next time.

PHOTO GALLERY

Mark McIntosh was very fortunate to nab a copy of *Sgt. Pepper's Lonely Hearts Club Band,* which he had George autograph at this April's Pittsburgh ComiCon. Here he is with George, and below is George signing the book alongside Tom Smith!

Dick Giordano and Rob Jones (Dick's assistant) at the MegaCon.

George and Marv at the MegaCon.



Fan Carlos Mucha hangs out with George at the 2002 Orlando MegaCon.

We need photos for future issues. So, if you have any photos of "The Maestro," please submit them, and you'll get the usual perks!

RETURN TO MAJESTY

by Gary L. Beck

My earliest memories of Wonder Woman began with the *Super-Friends*. It was several years later reading *Justice League of America* #160 that the Amazon Princess really struck a nerve with me. Her reference to deities I had only heard of in passing inspired me to read every book on Greek mythology I could find. I was also compelled to read more of the adventures of this character, who seemed rather intriguing given the popularity of Lynda Carter's portrayal of her.

In those days, comic shops were not easily found in rural Iowa. The local drug store had an issue of *Wonder Woman* along with Hawkgirl on the cover (issue #249). After reading the book, I was perplexed. Wonder Woman always seemed to be a character who was a beacon of optimism, understanding the potential of humanity. However, in reading this issue she was melancholy and depressed. She had just buried Steve Trevor; however, given the knowledge of the afterlife in Greek mythology, she really did not need to become so brooding and morose.

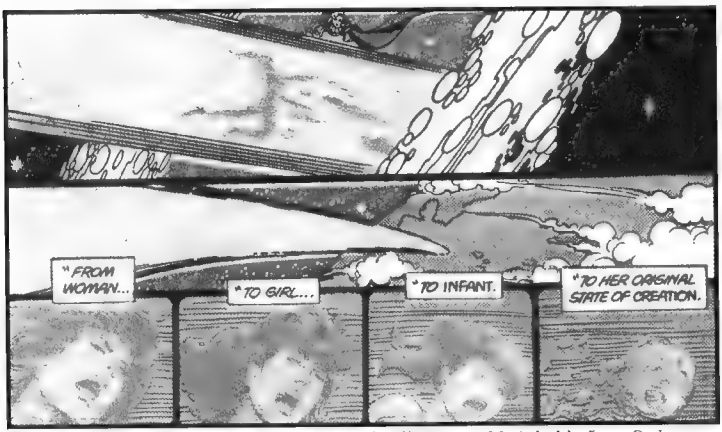
This tone afflicted her throughout the rest of the series. There was little reference to her mythological roots. Whenever one of the Gods appeared, the renderings were poorly conceived.

Upon her death in *Crisis on Infinite Earths*, I was devastated but hoped she would be back. DC would never give up one of their flagship characters! To my utter delight, I soon learned George Pérez would be handling the artwork on the title as well as some of the plots. With his designs of the Greek Gods and Titans of old, it seemed as though some of the majesty of the Amazons would be brought back.

I jumped on the chance to buy the first issue when it came out. Diana's story was retold in a way that had never been done before. The story of the Goddesses' compact to bring about the Amazon nation was awe-inspiring. Seeing their development and the events leading up to their exile on Themiscyra was truly riveting.

As each issue progressed, the majesty of this peaceful nation exuded from the pages. The story telling as well as the artwork created a framework for which it was very easy to believe the Amazon message of peace and mutual respect. Diana's work as ambassador to man's world reinvigorated the characterization of Wonder Woman. She was optimistic, yet pragmatic, in her encounters with the self-serving egocentrism of the world.

The artwork Mr. Pérez provided for these stories was outstanding. His extreme attention to detail was present as it always is. However, his handling of the Greek gods was something of wonder. Each member of the Pantheon has his or her unique characteristics. In his designs of them, it was very evident that Mr. Pérez understood the quirky personality traits of each one. The artwork brought them to life in a way never before seen.



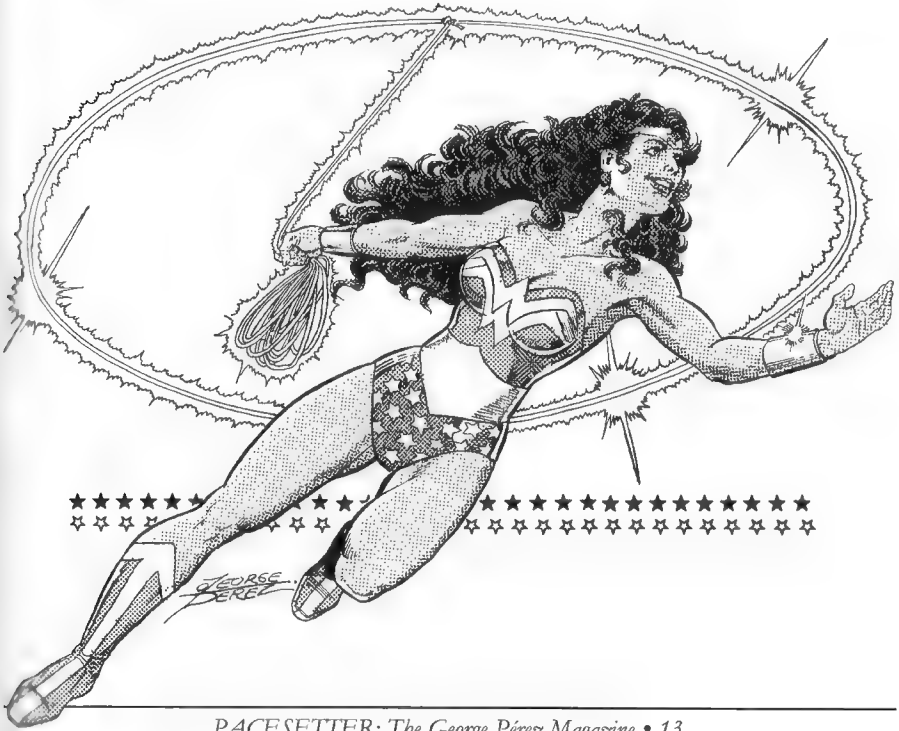
Diana's "death" from Crisis on Infinite Earths *#12, page 39, inked by Jerry Ordway.*

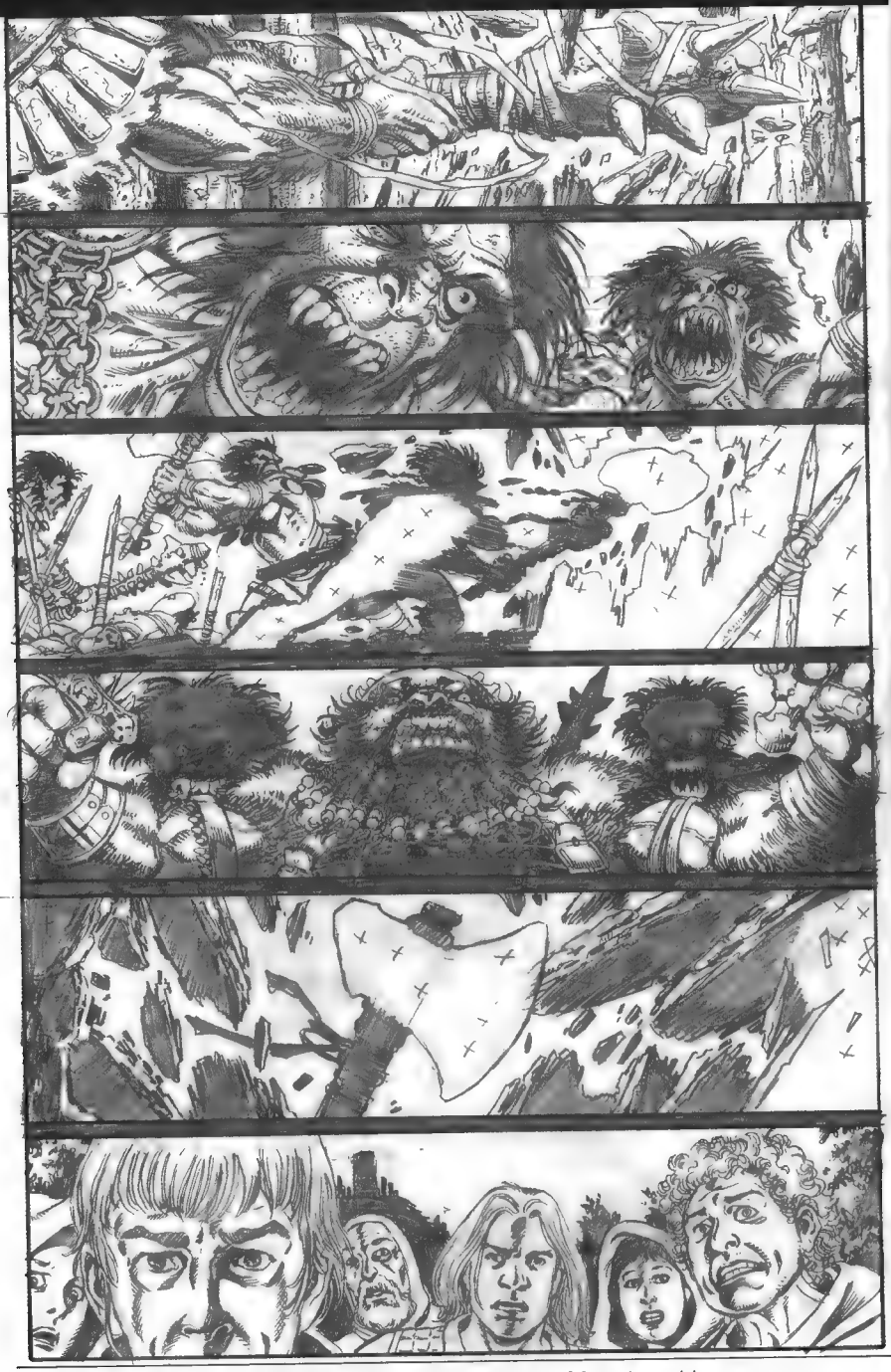
As I mentioned before, Mr. Pérez brought a sense of majesty and wonder back to this book as well. This was evidenced through

his designs of Paradise Island and even more so through his pencils of Olympus. The Greek architecture is perfectly and intricately designed to show how this ancient nation has not changed in the centuries since its creation by the gods. So many details can be seen in the Corinthian columns and altars on Themiscyra erected to the goddesses. Olympus was simply mind-boggling, capturing the classical appearance of the architecture with the physics-defying, M.C. Escher-esque layout. He really captured the godliness of Olympus.

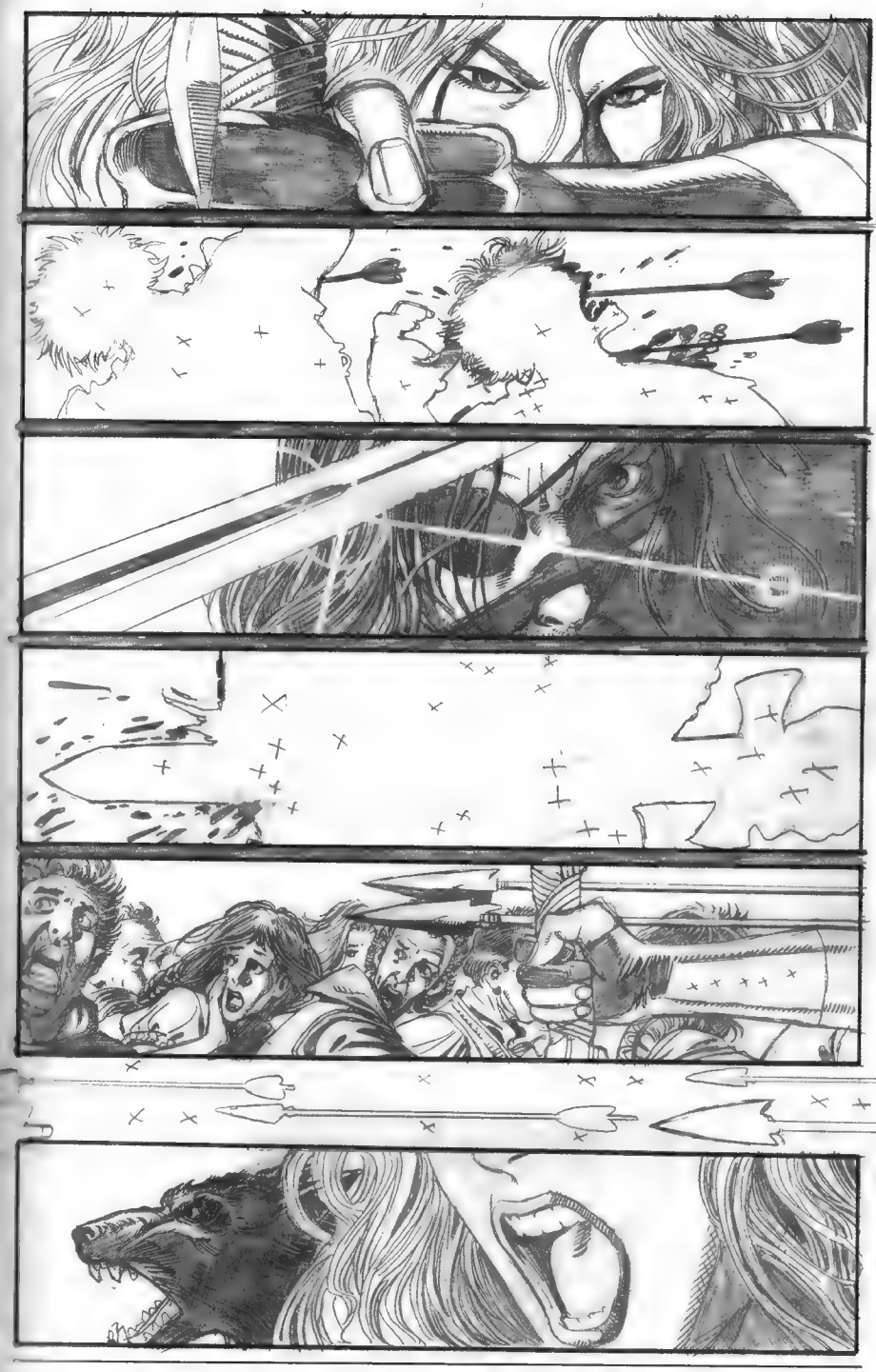
A testament to his work on this title, Wonder Woman continues in her efforts to be an ambassador of peace in the world. The depictions of Olympus continue to reflect the majestic beauty of the Gods. Even with the changes to Themiscyra, the classical Greek architecture is still prominent. Mr. Pérez should be very proud of the work and impact he has had on Amazon Princess. Her creator, William Moulton Marston, would most certainly be pleased with how his character was re-envisioned by Mr. Pérez.

The denizens and architechure of Olympus, from Wonder Woman *#10, page 12, inked by Bruce Patterson.*





With the dissolution of Crossgen Comics, the hopes of ever seeing the five existing pages George penciled of the Sojourn/Lady Death crossover seemed minimal. We are proud to present them here, in all their glorious detail! *(pencils by George Pérez)*



QUESTION OF THE ISSUE:

What do you feel was George Pérez's biggest contribution to making* Wonder Woman *a success?

I think it was the humanity and sense of community/family that George imbued into the series. Of course, George didn't skimp on the apocalyptic battles with gods, or the titanic tussles with tortured villains, but it was when we got to see Diana's relationships with her supporting cast, and how Diana's actions impacted them (and vice versa) that *Wonder Woman* soared.

The stories that will always stay with me are the ones that took a breath and dealt with the human condition, like Diana's publicist's tragic death in #20, #41's personal letters written by Diana and Vanessa Kapatelis, the suicide of Vanessa's friend in #46 and the TV interviews with Diana's friends and colleagues in #49. Throughout the series were sub-plots dealing with Diana's insecurities while on man's world, her strong bond with her mother Hippolyte and the other Amazons, and the public's reactions to Diana and the Amazons.

George made us care about the characters by presenting emotional and poignant tales of the ties that bind everyone together, whether one is an Amazon or not.

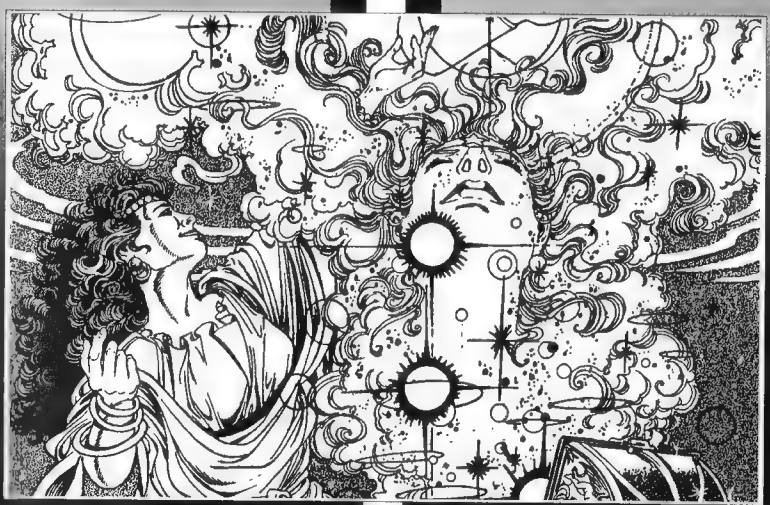
—Ilke Hincer

I think Pérez did two things that really made *Wonder Woman* a success:

First, the mythology. He really took the mythological aspects of the character and made it work. By examining and interweaving Greek mythology with Wonder Woman's known origins, George gave her a back-story with depth and individuality. And the larger-than-life mythology gave Wonder Woman a built-in set of supporting characters and adversaries such as Zeus, Hera and Ares. Greek mythology was never used so responsibly within the Wonder Woman mythos.

Secondly: Diana's motivations. George gave Wonder Woman a truly unique identity in the DC Universe. It's easy to think of Wonder Woman as the "female Superman." But Pérez gave her a compelling *raison d'etre* in her own right. As an ambassador for peace, she became more than simply a warrior princess. The built-in conflict between the warrior and peacemaker would provide endless sources of dramatic tension. It made Diana a truly multi-faceted character.

—Bill Walko



Ever since grade school, when I first read about Gods swallowing their children and heroes cutting off the heads of monsters, I have always been interested in Greek Mythology. So for me, the transition from reading Greek Mythology and reading comics is almost a no-brainer. You can find any kind of story in those myths just as you can find any kind of character. So to read Perez's Wonder Woman, and to see some of those characters walking side-by-side with my favorite heroes, it was like a match made in heaven.

The one contribution to the Wonder Woman mythos that Pérez used was for me, not a big one, but it meant the most: he kept the Greek Myths "clean." Heracles was Heracles, not Hercules. Hephaestus was Hephaestus not Vulcan. Athena was Athena, not Minerva (Merciful Minerva!). In other words, he didn't mix in Roman gods or names like so many other writers did before him. Not only with characters but with places and monsters as well. He understood that readers would know their stuff when it came to Greek Myths so he had to research. And his research bore great results. From keeping names, to armor/clothing designs, monster designs, weapons, vessels, rituals, etc. It made the mythological aspect of Wonder Woman seem more real and brought it closer to the forefront of her character then ever before. No longer was she a superhero first, princess second. She was (and still is) the Princess first.

—Peter Rios

When I first read that Mr. Perez would be doing Wonder Woman, I knew the book would look spectacular. George had done a Teen Titans story with the Amazons and the Titans of Myth, so readers had already had a taste of his concepts for that part of the DC Universe but little did we know what were in store for in this new launch of the series.

What we all got was a reworking of the history of the amazons to reflect the redesigned DC universe in the post-CRISIS era of comics, but with total respect for the original material. Some changes were made that allowed for the character to fit into continuity, but some were made to pay homage to the work that had been done by creators for close to 40 years. The final results were "wondrous" to say the least!

Diana was the young and innocent character that gave the reader a chance to fall in love with her all over again. She quickly found herself surrounded by a cast of characters like Steve Trevor and Etta Candy, Julia and Vanessa Kappletias (spelling?) that helped to showcase her more human characteristics. George created new versions of Areas; God of War and his followers, the Cheetah, and the Silver Swan that provided worthy adversaries for the Amazon Princess to battle. He took us from Olympus, to Boston, to Hades itself and all with a sense of scale and awe that keep us coming back month after month.

If I had to say what was the one thing that Mr. Perez brought to the series, it was the respect for the history that he used to help create the foundation for a new beginning.

—Robert Jewell

THE SKETCH-OFF IS ON: PÉREZ VS. TURNER

by Ilke Hincer

For the final day of the 2004 Canadian National Comic Book Expo, the organizers had saved the best event (in my mind, at least) for last: George Pérez would face off against Michael Turner in the ultimate sketch-off duel! The character who would serve as their muse? None other than Wonder Woman!

But there were to be no real losers in this 'duel'—at the end of it, one lucky fan would walk away with George's drawing of the amazing Amazon, while another fan would leave with Michael's sketch. The two artistic combatants would have approximately one hour to do their respective sketches, with those in attendance able to view every step of the illustration process. There was an overhead projector set up, allowing each artist an opportunity to display his sketch in various stages of completion.

As I walked in the room where the battle would take place, eager to get a ringside seat, I noticed that the artists had just begun their sketches, with the basic framework of George's Wonder Woman drawing visible via the projector. And what a great choice of character for these artistic giants to interpret—Turner is known for his drawings of beautiful women, while Pérez has a little bit (okay, more like quite a lot) of history with Diana. The battle was on!

The room was full of fans, and it quickly became standing room only. Having arrived

Michael Turner plies his trade at the projector.

And now it's George's turn to work on his drawing of the Amazon Princess.

early, I was able to get a seat in the second row, all the better to see the bone-crunching action. The artists were keen in the art of multi-tasking: while they drew, they also answered questions from the crowd. Subjects as diverse as the kinds of music they listened to, their influences, their dreams (as in while asleep) and their early works were broached, and a great time was had by all. There was quite a sense of energy and excitement in the air – how often would those of us in attendance get to see two of the most talented and successful people in comics draw the most famous female in comics?

It was quite a sight to witness George's meticulous attention to detail, especially on Diana's hair. He must have spent a good fifteen minutes (if not longer) on her hair alone, and George mentioned in jest that he wouldn't mind spending the whole hour getting her hair just right.

Time flew by, and eventually it was time to drop half my ticket (the other half I would retain) into either George's or Michael's fishbowl. It shouldn't be a surprise which bowl I chose, with my past contributions to Pacesetter and to george-perez.com easily giving me away. A volunteer at the convention told us that each artist was going to choose the recipient of his sketch by picking a ticket out of his bowl. Clutching my ticket in hand, I prayed to the Greek gods, in honor of Wonder Woman, that I would receive George's sketch. I then prayed to any other deities who would listen.

Alas, my number wasn't chosen, but the young lady who received George's sketch sure seemed happy. I felt pretty satisfied, nonetheless. Indeed, watching two great artists (especially the great George Pérez—hey, I'm biased), who also happened to be gracious and witty gentlemen, draw an icon such as Wonder Woman made everyone in that room a winner.

One Man Art Department

Artists need references and inspiration. For me, the earliest and the most influential were comic books. I thank my cousin and schoolmates for introducing me to these wonderful things. Back then, American comics were scarce. Almost non-existent if you lived in small towns in far off provinces. Fortunately enough, there were locally licensed reprints of Marvel, DC, Disney and Archie comics. Aside from the occational registration errors during the color separation process and the absence of ads, the reprints were just as entertaining and inspiring as the originals. There may have been several titles to choose from, but they didn't run forever. Some popular ones, I believe, lasted for at least 6 to 8 issues. Others were only limited to 4 or less, whether the story arc was completed or not.

My collection included *Avengers* issue # 141 to 148 and *Fantastic Four* issues # 166 to 171. This was exactly where I took notice of George Pérez's artwork. At the time, Artists working for Marvel had that "modern" Jack Kirby and John Romita, Sr. style, while DC standards sported the Neal Adams, Curt Swan and Jim Aparo look. Though the DC Universe was populated with the most powerful, classic and iconic Super heroes, I regrettably found their stories rather silly, and at times, even ridiculous. Was it because it was the 70s...? I'm not really sure. (Though, I did like *Batman, The Brave & the Bold, Green Lantern, Green Arrow, Superboy & Legion of Super Heroes*, and even the more off-beat stuff like *Phantom Stranger, Sgt. Rock, Hex, Tarzan, Swamp Thing*, westerns, war and horror series.)

Marvel, on the other hand, went beyond the boundaries of what once was considered superhero fantasy. Marvel approached the genre with kid gloves off. No matter how fictitious they once were, Marvel heroes now lived in the real world. Thrilling adventures, fast paced action, spectacular effects all interwoven with real life drama, we can all relate to. George Pérez surpassed **all** that Marvel expected from him and what the readers demanded. When the Thing yells: "It's Clobberin' Time!", George follows it up with an all-out slugfest that defines what the phrase really stands for! If stories focused on settings, he'd give every panel depth and a sense of location... backgrounds with atmosphere. If the situation shifted from serenity to chaos, he made sure we experienced that as well. And as if all that intense action and drama was not enough to get our adrenaline pumping, George would adorn his pages with the hottest ladies in all of comicdom.

Luckily, I'd found other sources where the local prints had left off: a comic/magazine stall where we would "rent to read" imported ones; American born Filipino friends who'd come home with their collections; and a few specialty magazine stores that got imported goods from U.S. Military Bases. Fate dealt my fanboy days an ill hand when the Mt. Pinatubo (a once dormant volcano that had been sleeping for centuries) erupted and sent the U.S. Bases packing. Our comic collecting days were all but over. From that time on, getting cut-off sucked. A vacuum formed in our lives that nothing could fill... we needed a comic book fix and we needed it bad. It was like walking blind in a long dark tunnel...

I reached the end of the tunnel when I found work in 2D and 3D Animation Studios in the city of Manila. It's in this environment where cartoons, comics, movies, books, websites and other forms of entertainment overflowed and filled my hunger for comics. Now this was more like it!

I was glad to find myself extremely impressed as I rediscovered Mr. Pérez's work when I got hold of some copies of *The New Teen Titans*. With all the improvements to his style, I felt that this was perhaps his **best**... turning this group of one-time

sidekicks into a match for the Uncanny X-Men. Nothing could have prepared me for his explosive work on *Crisis on Infinite Earths*. His ability to draw crowd shots was astounding. But all I read at the time were issues #1, 5 and 7. That's it. For so long, my head tightened again and again as I'd ask: "Dammit! What happened next?! What happened before that?!" Only when DC released the trade paperback years later was I able to read all 12 issues! I couldn't believe that one man could do all that work. The heroic sacrifices of Flash, Supergirl and the Golden Age Superman were so earth shattering that their deaths could still be felt throughout the DC universe even to this day. The effect thereafter, if I may point out, was weird. Nobody has actually witnessed Barry Allen's death, yet his sacrifice remembered. While Kara Zor-El's death went the other way around. I was sure the drama in issue #7 would have been a historical event for DC... Or so I thought.

Wonder Woman's "death" in the end caught me by surprise. George snagged her and handled her revamp. So far, he did great in revitalizing her for the new era. If that be the case, might have it been a better idea if the Anti-Monitor succeeded in wiping out all of existence? That way, maybe the revamps on all DC titles might have been cleaner and less confusing.

DC's post-*Crisis* stories have matured and gotten better, so Barry Allen, Kara Zor-El and Kal L's sacrifices were not in vain. In a real world sense, you could say that they really did save a universe... the published DC universe!

When rumors of a possible *Justice League of America vs. Avengers* crossover broke, I was excited. When it was said that Pérez has already been working on it, I was ecstatic! With all the colorful history he's made at both Marvel and DC, there was no doubt that this would become the ultimate **mob** epic of all ...

That project died, unfortunately... courtesy of then Marvel Editor-in-chief Jim Shooter. So whenever I read articles on people related to the project, I tried reading between the lines, hoping for any signs of a revival. But it all felt like Jim shooting a firm "**No!**" into everybody's head... I understood that there'd been bad politics between DC and Marvel, but **come on**!

It was a relief that George Pérez was the one and only choice for the art on *JLA/Avengers*. Come to think of it, 20 years had passed since the fall-out. It was *Crisis*, *Infinity Gauntlet* and *Marvels* put together in one titanic volume.

All the goings-on got me so fired-up that I've become a part of the fans section of www.george-Pérez.com and *Pacesetter*. Thanks so much to Tony Lorenz, Kirk Philbrick and Vu Nguyen! I've contributed several JLA/Avengers pieces and other artwork. It's fun planning the match-ups and playing around with action scenes. Cramming all the characters up in one drawing board is a challenge.

After his 30 years of service and dedication, I sincerely believe that the comic industry can't be without George Pérez!

Fan art by Ralph Mendoza.

BREAKING THE MOLD

by C.M. Beckett

Bringing Strong Storytelling and Believable Females to Wonder Woman

In 1985 Marv Wolfman and George Pérez produced the landmark series *Crisis on Infinite Earths* for DC comics. Celebrating DC's fiftieth anniversary and involving almost every character from that publisher's history, it was also an attempt to clean up all the inconsistencies and paradoxes that had cropped up over the past half century. With multiple writers and artists having passed through DC's doors there were bound to be some continuity problems. With the twelve-issue *Crisis* Wolfman and Pérez did an admirable job of streamlining the myriad characters' histories without contradicting their core tenets. In so doing they were able to make these superheroes, who had accumulated such unwieldy backstories, more accessible for a new generation of readers.

Crisis was seen as a rebirth of sorts, a chance to start fresh, and in its wake came a wave of new comic book series populated with many familiar faces. *Flash*, *The Justice League*, *Suicide Squad*, and similar concepts were relaunched going off in new and exciting directions. DC could afford this with second-tier characters, but they knew fewer chances could be taken with their "Big Three"–Superman, Batman, and Wonder Woman. With that in mind, they called upon the services of John Byrne and Frank Miller to help guide the revitalized Superman and Batman. Having just come off career defining runs at Marvel Comics with *The Fantastic Four* and *Daredevil* respectively, this was a great coup for archrival DC.

Still, *Wonder Woman* was left with nobody at the helm and this was possibly the most important relaunch for "the new" DC. Superman and Batman were well-known icons, having insinuated themselves into the cultural consciousness, whereas Wonder Woman was still an enigma for most people. Seen as nothing more than a female version of Superman, she was the only one of the Big Three that could genuinely be reenvisioned. Having a full, rich history steeped in mythology, wholly unique to any other fictional character found outside the ancient myths, gave her character a much different perspective than that of an orphaned alien raised by earthlings.

Discouragingly, the general consensus of those in the DC offices was that Wonder Woman was going to be a disappointment, a series they would not be proud of. The new directions proposed were either too radical or did not have the requisite female perspective for this important character. And then George Pérez walked in. He'd had a Wonder Woman story festering in the back of his mind for a couple of years, but wasn't looking for another monthly deadline now that he'd finished *Crisis* and *The History of the DC Universe*. But here was a chance for him to get that story out and also give Wonder Woman the notoriety and spotlight she was due. Pérez told Janice Race, the editor of the series, that given time to develop his idea he "[would] gladly work on the first six issues," and Wonder Woman had her star. But there was still much to be done.

Comic books, superhero comics in particular, suffer from a stereotypical prejudice here in the United States–which for the most part is justly deserved. For decades the stories found within these four-color pages have amounted to nothing more than pre-adolescent male fantasies sprung to life. Hypertrophied uber-men pummeling one another in order to save–or destroy–the city, the world, or the galaxy while protecting–or attacking –the helpless, token female of the strip. Being such a visually driven medium, story has often taken a

back seat to the art. There have been some notable exceptions... Will Eisner, Alan Moore, and Frank Miller immediately come to mind, but these have been few and far between. This was a major stumbling block that needed to be overcome.

At this point in his career George had generally worn the hat of artist, with co-plotting credits having only come recently on *The New Teen Titans*. Wishing to write and draw one of the major characters in comics was a huge jump for him, and one that most editors would not be willing to take. Pérez understood very well how to tell a story through pictures, but it had always been somebody else's story. Despite being an essential participant in the plotting process of *Teen Titans*, coming up with a story idea is far different from producing a complete script that includes characterization, internal logic, good pacing, conflict, and resolution, while also selling enough issues to be profitable. Although a bonafide superstar and a proven veteran, Pérez found he needed to prove himself again.

Greg Potter had already been assigned the job of writing *Wonder Woman* when Pérez came aboard as penciller and co-plotter, but that didn't stop Pérez from bringing his own ideas to the table. The writing was as much a focus for him as the artwork and he knew this could determine the path of his professional career for years to come. In looking at the stories, and subsequent interviews on the subject, it's obvious that Pérez understood this and took the opportunity very seriously. He was the catalyst behind concretizing the Amazons' history with the Greek pantheon of gods rather than a conglomeration of gods as had been done before. This instantly gave Diana, better known as Wonder Woman, a sweeping history from which could be mined many intriguing storylines. Pérez also decided to do away with Diana's initially proposed mentor on man's world—a priest—and replaced him with the compelling character of Professor Julia Kapatelis. Pérez believed correctly that for Diana, who had been raised solely in the company of women, to come to this alien world and look to a man for guidance would make no sense. Another addition by Pérez was Diana's inability to speak English when she first arrived on man's world. Having never been introduced to the English language there was no logical reason for her to be able to understand it. Details like this gave the book a strong distinct voice.

Taking the reins of *Wonder Woman* and forging her new path was a great challenge for George. He also knew it was a great chance to produce a really good comic book with strong female role models, a combination not often found in mainstream comics. In order to be successful Pérez understood he needed a strong female sensibility to keep the stories honest while attaining the high quality to which he aspired. That was why when Janice Race left DC comics for book publishing soon after he signed on to *Wonder Woman* Pérez asked for, and got, Karen Berger as his new editor. She was a perfect choice, not just because of her female insight, but also because she was one of the best editors in the business and would not allow his status as an ace artist to shade her judgment with regards to his writing. It was Ms. Berger who pointed out a major contradiction in the Amazons' doctrine. She noted that they preached equality and yet allowed no man to set foot upon Themyscira. As with the aspects that Pérez asked to change initially, this antiquated ideal made no

THANKS. LOOKS LIKE I CAME YOU ONE FOR SAVING MY BACKSIDE!
CUTE COSTUME. ARE YOU WITH THE FOUNDER'S DAY CELEBRATION?
(ARE YOU HELL, SISTER?)
(YOUR WORLD-- AND I-- HAVE NEED OF YOU!)
WHAT THE--? SHE'S SPEAKING SOME SORT OF GIBBERISH-- MIXED WITH ANCIENT GREEK--!
PLEASE--SLOW DOWN! I CAN'T UNDERSTAND YOU!
HOW DO I MAKE HER UNDERSTAND--?
PERHAPS...

Diana's inability to understand English, from Wonder Woman *#3, inked by Bruce Patterson.*

rense within the context of the characters as they had been established. From this discussion came one of the high points of the early issues, when Heracles sets foot upon Paradise Island seeking repentance; the first man ever to do so.

Possibly the most important aspects that came out of Pérez's rethinking of *Wonder Woman* were the strong female characters with which he surrounded his eponymous heroine. Typically, females in comic books have been treated as a necessary evil with little thought given to their characterization. A majority of the time they are only present as the hero's love interest, and ultimately come to harm from his enemies in order to artificially ratchet up the tension. Rarely able to take care of themselves, these women are little more than window dressing and the standard physical model bears this out: young, leggy, with outrageous curves and an ample bosom. It's the Barbie doll syndrome perpetuating a fatuous ideal that is altogether unrealistic. Again, there were exceptions, but they only helped to prove the rule and make the inanity of it all even more glaring. It's no wonder women and young girls don't often find themselves walking into a comic book shop.

George Pérez has always been known for the minute details he includes in all of his art, adding the little touches that allow his work to transcend that of most other comic artists. As his style has evolved over the years something he has tried to do, using his penchant for detail, is draw unique characters that are not only recognizable when in costume, but also when they are not. An excellent example of this can be seen in his run on *The Avengers* with Kurt Busiek. Both Captain America and Hawkeye, Steve Rogers and Clint Barton respectively, have similar muscular builds, are of the same height, and sport blond hair. When garbed in their uniforms it's easy enough to tell them apart. There are times though when it is necessary for the heroes to go in street clothes. At that point most artists are unable to draw the characters as distinct individuals without again resorting to differences in clothing. But with Pérez that's not the case. As drawn by him, Steve Rogers has short-cropped hair and a thin nose, while Clint's blond locks are noticeably longer, combed straight back and he has a wider, flatter nose centering his face making them easily distinctive out of costume. Even with different incarnations of the same character Pérez is able to do this, as I found out the first time I met him in Chicago. Asking Mr. Pérez if he could sketch the Flash for me, he inquired whether I wanted the Wally West Flash or the Barry Allen Flash, explaining that he makes Wally's face a little longer and Barry's face slightly rounder. It's this exceptional level of thought about each character that shows through in his work and makes Pérez the fan-favorite artist he is. And it is this attention to detail that he again brought to *Wonder Woman* when developing Diana and her supporting cast.

Etta Candy was one of the characters carried over from the previous series. Being unfamiliar with any of those stories I still wasn't surprised to discover, through reading the letters columns, that she had been used primarily as comic relief. In the visual medium of comics, short, stout women such as Candy were often only used for laughs. But unlike most creators, who believe all women must be weak; Pérez looked at Etta and saw a United States Air Force lieutenant. This facet alone indicated a certain level of training and proficiency and with the opening storyline Pérez afforded us opportunities to see just how capable Lt. Candy was. Her first real test came when she stole into General Tolliver's office after hours to find something that could help exonerate her friend Colonel Trevor. Finding reference to a file for the Ares Project, she retrieved the file and photographed its contents. Although unable to make it past the security guard on duty, Candy didn't lose her cool and eventually took her leave without raising the suspicion of the enlisted man. Then, in the finale of the Ares storyline, Lt. Candy once again showed her mettle when, faced with what seem insurmountable odds, she had the presence of mind to deftly secure the gas grenades from Colonel Trevor's pack. Passing them off to Col. Michaelis and Col. Trevor, while keeping some herself, they provided the needed diversion that eventually led to their success. Like any military officer, Lt. Candy was able to stay cool under pressure, assess the situation, and take necessary action.

The initial proposal for Diana's mentor on man's world called for him to be a priest. This made no sense at all, especially in light of the fact that man in general, and Heracles in particular, was responsible for the Amazons' banishment to the secluded island of Themyscira. In his place we got the far more interesting Julia Kapatelis, a professor of archaeology at Harvard University. As would be expected, Professor Kapatelis was a very self-confident person. Though an older

woman, another rarity in comics, Julia's character was a lively and refreshing addition to the Wonder Woman mythos. Diana had come to man's world knowing nothing about it. It only followed that she would look for guidance somewhere. Julia Kapatelis, who has a good understanding of ancient Greek, was able to communicate with her and became a loving mother figure for Diana. This was another great example of how Pérez, Berger, et al. worked very hard to make everything have a distinct, believable logic.

A determined woman able to make quick decisions in times of stress, Professor Kapatelis trod closely to the border of obstinacy without crossing it. A prime example came in the penultimate chapter to the Ares Project when Wonder Woman prepared for her final showdown with Ares and told her newfound friends that she "must take . . . [her] leave," believing it to be her battle alone. Even before any of the three Air Force personnel present were able to speak Julia confronted Diana, telling her "The hell it is! . . . I have just as much stake in this as you . . . and I won't be denied." An understandable response from a strong woman whose daughter was in the hospital as a result of the chaotic events surrounding her newest student.

Even as strong willed as the professor's character is, this defining trait was not emphasized at the expense of making her a fully realized human character. As Etta had a weight problem, so too did Julia have flaws. The most obvious example of Professor Kapatelis's humanity came within the climactic chapter of the Ares Project. So ready to fight beside Diana and the others was she, Professor Kapatelis had no time to consider the possible consequences. As the gas grenades were thrown and shots began ringing out, Lt. Candy was forced to shoot one of the soldiers in order to save Julia's life. Her reaction was one that most readers could empathize with, one of horror and despair. She couldn't believe Etta had just killed a man and wondered at what she had gotten herself into.

In an earlier issue we were treated to a subtler bit of characterization. Following their initial meeting, Julia brought Diana home to introduce her to Vanessa, her teenage daughter. Vanessa was pleased to meet Diana until she realized that this statuesque goddess would be staying with them. Julia was obviously surprised at her daughter's reaction and apologized to Diana for the young girl's rudeness. Being a fulltime professor at one of the most prestigious universities in the world, it made sense that Julia might not have had enough time for her daughter, which could leave her out of touch. A sad, but very true, aspect of life today, especially in our success-driven culture. Again, it was the humanity with which Pérez imbued these characters that elevated his Wonder Woman above much else found on the comic racks.

Once the initial storyline involving Ares was resolved, we finally met Myndi Mayer. A noted publicist, we immediately came to realize she was a person used to getting her way. Wishing to handle p.r. for the newly arrived Wonder Woman, she went straight to Julia Kapatelis. The surprised professor opened her office door—expecting to find Etta Candy awaiting her—and Mayer let herself in sans invitation and immediately began her pitch. Julia tried to get a word in but the self-proclaimed "publicist to the stars" wouldn't allow it. Dragging on her cigarette, in what Julia had to remind her was a no smoking zone; Mayer laid out her plan for Diana and promised to make it profitable for Julia as well. Still concerned about her daughter, Julia rebuked Mayer's initial offer while telling her exactly what she thought of her, comments that were none too flattering. But Mayer, not so easily turned away, was already forming a new plan even before leaving the professor's office.

Ultimately, Julia came to realize that Diana might need the services of Myndi Mayer. Begrudgingly, Julia took her to see the publicist, in the hopes that she would be able to help Diana relate her message of peace to mankind. In this second audience with Mayer we were introduced to her shrewd side. When she arrived at Harvard, Mayer came as the powerful businessperson she was, a stylish dress, fur coat, pearls, and a sophisticated hairstyle. When next we met her she had dressed down in order to appeal better to Wonder Woman and Professor Kapatelis, wearing jeans, a button down shirt, and a sweater vest, while pulling her hair back casually. Once they started talking we could also see Mayer foregoing the hard sell for a more down to earth approach that ingratiated her to both Diana and her mentor, allowing her to land the publicity contract of the century.

Determined, poised, confident, and attractive, Myndi Mayer was exactly the type of personality that would be successful in her chosen line of work. She gave us another strong female role model while adding a different dimension to the new Wonder Woman that was again refreshing. As with the other ladies Mayer also had her faults,

Etta Candy

Myndi Mayer

Steve Trevor

and sadly, her story ended relatively soon when her hard-living lifestyle caught up with her a year after being introduced. In issue #20 of the series, "Who Killed Myndi Mayer?" we were treated to a detective story surrounding the apparent murder of Ms. Mayer. In the end however, we find out that she died from a cerebral hemorrhage, brought on by excessive alcohol and cocaine in her system–what must have been a surprising revelation at the time, especially within such a well-recognized book as this. Thankfully, Pérez and DC editorial did not shy away from this controversial subject, allowing a very thoughtful and important story to be told.

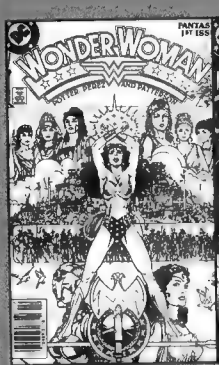
Being surrounded by such strong characters Diana herself could have easily fallen into cliché in the hands of a lesser writer. Thankfully, this was not the case with George Pérez at the helm, ably aided by his editor Karen Berger. The creative team understood the pitfalls that had been evident before, and were determined not to fall into those same traps again. Pérez and company tried new things, some ideas worked while others were not as well received, in an attempt to give Wonder Woman a unique voice. One of the incidents that raised a lot of eyebrows in the initial storyline was when, at the mercy of Deimos and Phobos in their twilight realm, Diana decapitated the former with her tiara. People weren't used to this, expecting comics to tell stories of good vs. evil without getting into some of the very real consequences that can result from physical violence. But Diana was raised in a martial society, an island of Amazon warriors who not only trained their minds but their bodies as well. Although unappealing to Wonder Woman, killing was an option when pushed far enough. This was made plain when her final confrontation with Ares took place. Ares was attempting to fulfill prophecy and slay his father, as Zeus before him slew his own father. In order to do this Ares had set mankind against itself, but Diana came to stop him by any means necessary. As their battle raged on, Diana realized she was no match for the god of war. On the precipice of defeat, inspiration took hold and Diana encircled Ares with her golden lasso allowing him to witness the ultimate consequences of the action he had taken. Being successful, he would also be left with nobody to worship him. And when nobody's left to worship the gods what happens to them? It was a fitting climax for a riveting story.

Pérez proved with *Wonder Woman* that his penchant for detail could not just be found within his artwork, but also within his writing. The little touches of humanity that we see in all of his characters are the treasures that have kept me returning to these stories again and again over the years. *Wonder Woman* is often seen as just a girls' book, not as cool or fun as *Batman* or *Superman*, but that's just as close-minded as the prejudice of juvenilia that follows comics in general. Many men, as well as boys, are threatened by strong females and want to keep them in a position of subservience. Those people wouldn't care for this book. But for anyone who enjoys good storytelling with strong internal logic and enjoyable, fully realized characters, Pérez's run on *Wonder Woman* is a must have. It's an exciting series that put *Wonder Woman* back on the map and allowed George Pérez to show he was more than just a one-dimensional creative talent, bringing a level of storytelling to the character that can be appreciated by many.

WONDER WOMAN CHECKLIST

(CP=Cover Pencils • P=Pencils/Interior Pencils • IA=Interior Artist • I=Interior Inks • PL=Layouts • SC=Script)

Starting with this issue, PACESETTER gives you the FULL checklist for each topic.
This issue: WONDER WOMAN!



1 (CA)(PI)(P)

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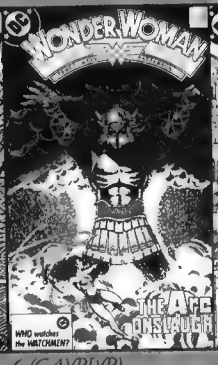
3 (CA)(PI)(P)

4 (CA)(PI)(P)

5 (CA)(PI)(P)



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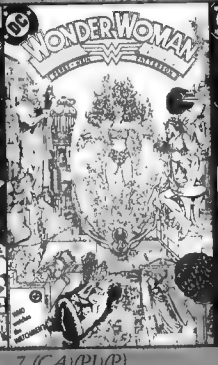

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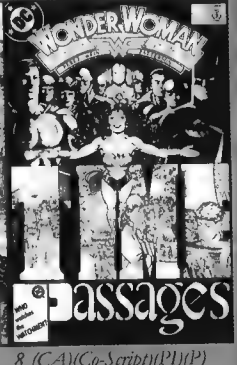

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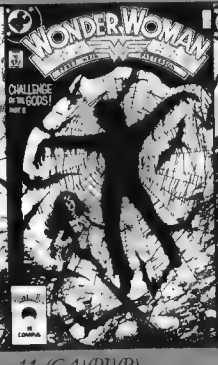
9 (CA)(PI)(P)

10 (CA)(PI)(P)



11 (CA)(PI)(P)

12 (CA)(PI)(P)

13 (CA)(PI)(P)

14 (CA)(PI)(P)

15 (CA)(PI)(P)
(I)(pgs 1-3)

16 (CA)(PI)(P)

17 (CA)(W)(P)
(First issue as writer)

18 (CA)(W)(P)

19 (CA)(W)(P)

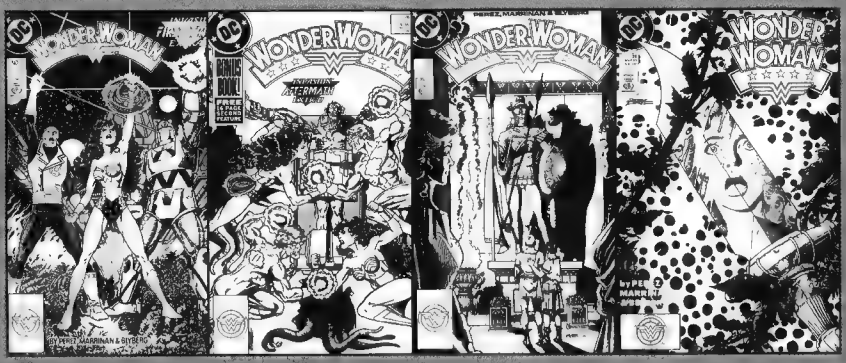
20 (CA)(W)(P)

21 (CA)(W)(P)

22 (CA)(W)(P)

23 (CA)(W)(P)

24 (CA)(W)(P)

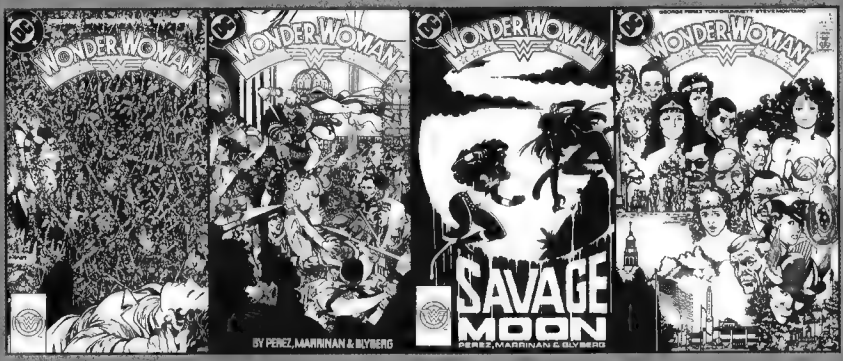


25 (CA)(W)
(Penciled by newcomer Chris Marrinan)

26 (CA)(W)

27 (CA)(W)

28 (CA)(W)

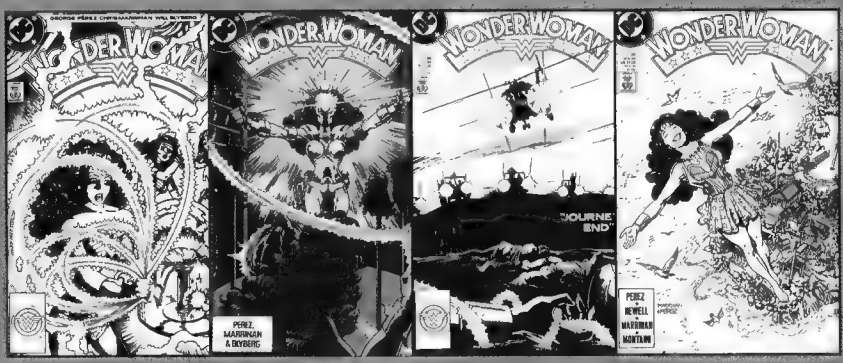


29 (CA)(W)

30 (CA)(W)

31 (CA)(W)

32 (CA)(W)

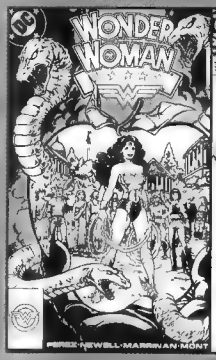


33 (CI)(W)

34 (CI)(W)

35 (CI)(W)

36 (CI)(W)



37 (CI)(W)

38 (CI)(PI)

39 (CI)(PI)

40 (CI)(PI)

41 (CI)(PL)

42 (CI)(PI)

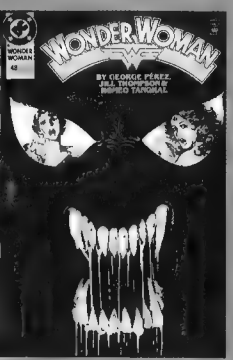
43 (CI)(PI)

44 (CI)(PI)

45 (CA)(PI)

46 (CA)(PI)

47 (CA)(W)

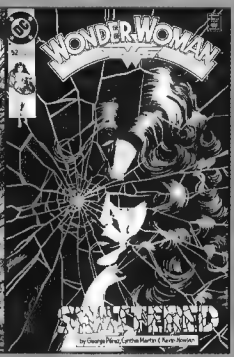


48 (CA)(W)

49 (CA)(SC)

50 (CA)(W)

51 (CA)(W)

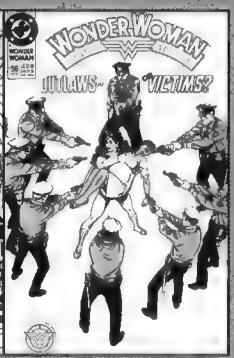


52 (CA)(W)

53 (CA)(W)

54 (CA)(W)

55 (CA)(W)



56 (CA)(W)

57 (CA)(W)

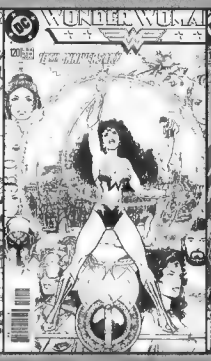
58 (CA)(W)

59 (CA)(W)

60 (CA)(W)

61 (SC)

62 (W)
Last issue as writer



120 (CA)

168 (Co-pl)

169 (Co-pl)(I, 4 pages)

annual 1 (CA)(W)
(A, 5 pages)(I, 7 pages)

annual 2 (CA)(W)

Gods and Mortals tpb
(CA) (Rep 1-6)

Challenge of the Gods tpb
(CA)(rep 8-14)

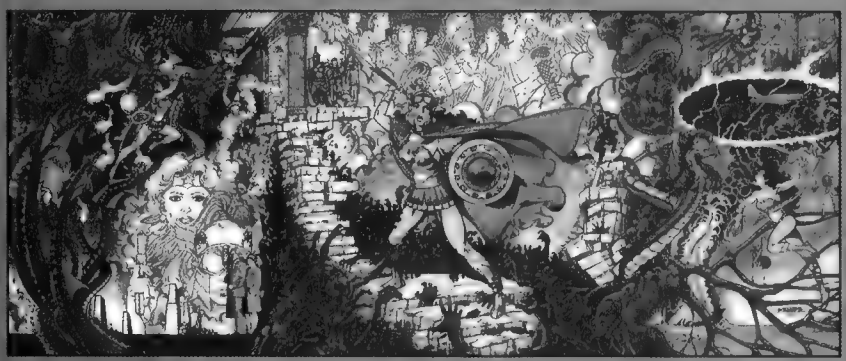
Paradise Lost tpb
(Rep 168-169)

DC Heroes RPG #239
Strangers in Paradise (CA)

Back Issue #5 (LA)

283 vol 1 (CP) *284 vol 1 (CP)* *300 vol 1 (pin-up A)* *JLA Postcard 1985 (pin-up A)*

Wonder Woman: The Complete History (2000) (Interview) *Wonder Woman: Featuring Over Five Decades of Great Covers (Tiny Folio)(Rep)* *Wonder Woman: Through the Ages poster (1991)* *Wonder Woman Gallery 1 (pin-up A)*



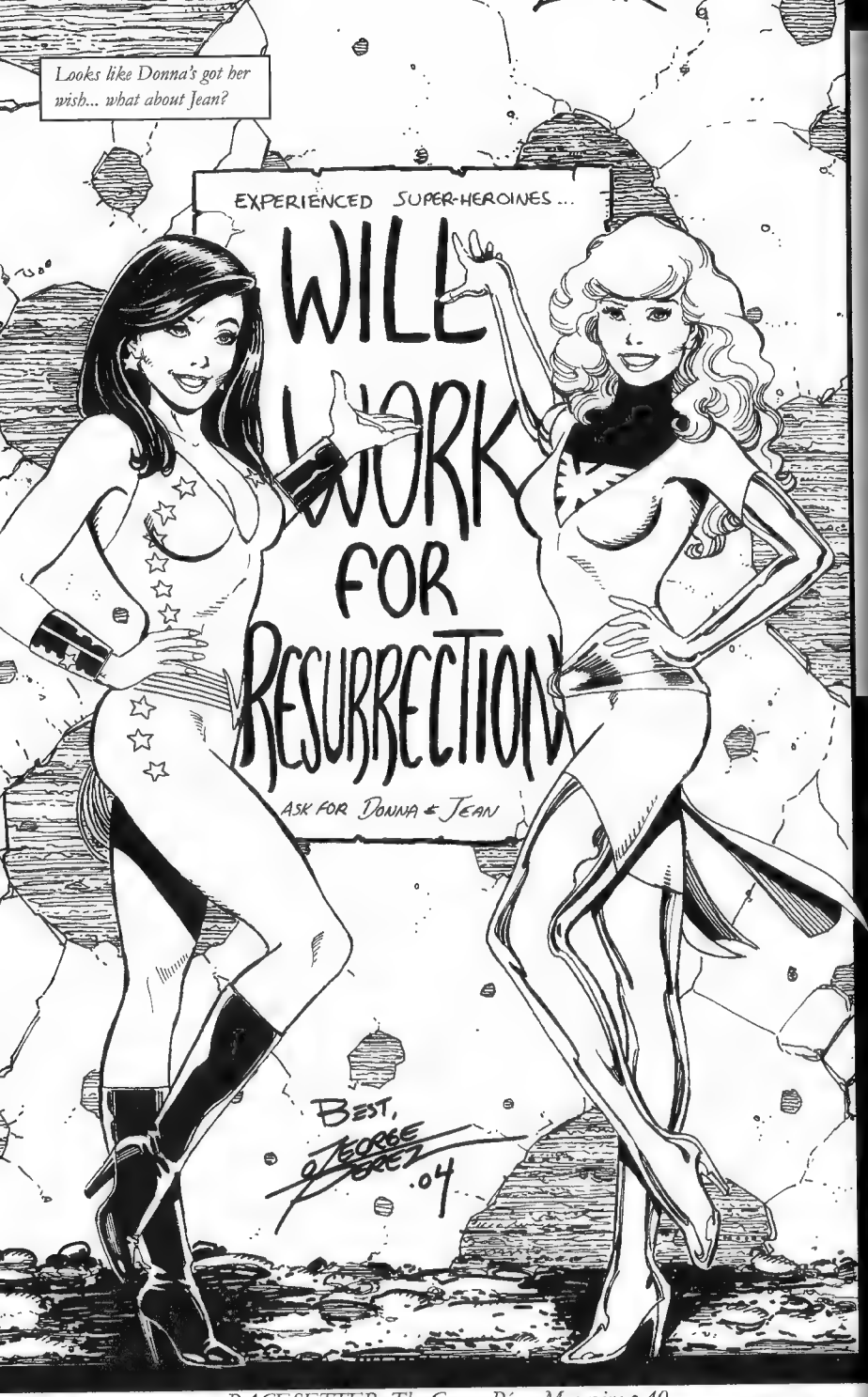
Wonder Woman 1987 POSTER • 1987

And now, what is often considered everyone's favorite feature of PACESETTER, we have the George Pérez Art Gallery. Culled from the years, published and unpublished, sketch and rendered drawing... it's all here for your enjoyment!

The god of war, Ares, in all his vicious splendor.

The Mighty Thor

The pencils for MARVEL VISIONARIES: FANTASTIC FOUR


Looks like Donna's got her wish... what about Jean?
EXPERIENCED SUPER-HEROINES...
WILL WORK FOR RESURRECTION
ASK FOR DONNA & JEAN
BEST, GEORGE PÉREZ '04

Zatanna, in an earlier costume

A portrait of Wonder Woman

Angie....
May you soar high amid peaceful skies, warmed by the Love you take with you from those who shall never forget you
GEORGE PEREZ '88

This poignant image was the back cover of an issue of the APA *TitanTalk* and was a memorial for one of the member's girlfriend who had been killed in a car accident

Barbara Gordon:
Batgirl

A commission drawing of Batman versus Captain America

Bruce Wayne:
The Batman

Beast and The Scarlet Witch

WONDER WOMAN ANNUAL #1

"YET, WHILE I HATED THOSE FLYING CHARIOTS OF DESTRUCTION, I COULDN'T CONDONE SUCH VIOLENT MEANS OF DESTROYING THEM.)
"AFTER STEVE SUBMITTED HIS REPORT, MR. PALMER WANTED TO TEST OUT A NEW AIRCRAFT, BUT HIS PILOTS WERE RELUCTANT...
"...WITH ONE MAN, GORDON HALL, BEING THE LOUDEST PROTESTOR.)"
SORRY, MR. P. NO BONUS IN THE WORLD IS GONNA GET MY BUTT INTO THE ICARUS!
"(AN IRONIC NICKNAME. MR. HALL OBVIOUSLY HAD SOME KNOWLEDGE OF OUR HISTORY.)"
"(I RECALLED MNEMNOSYNE TEACHING ME ABOUT ICARUS, THE SON OF DAEDALUS WHO DEFIED THE GODS BY SOARING UP TO THE HEAVENS ON WAXEN WINGS.)
"(UNTIL APOLLO'S SUN MELTED THE WINGS AND ICARUS PLUMMETED TO HIS DEATH.)
"(WITH THAT MEMORY FRESH IN MY MIND, I SHUDDERED AS STEVE SUDDENLY SPOKE...)"
DON'T WORRY, MR. PALMER. I'LL FLY THE BIRD.
NO!
MR. PALMER, THIS MAN IS TOO OLD TO PILOT A MILITARY VEHICLE!
LIEUTENANT, IF THIS PLANE DOESN'T GO UP, I'LL LOSE BOTH MY MILITARY CONTRACT AND THIS PLANT. UNLESS YOU HAVE A BETTER SUGGESTION...?
"(THERE WAS NOTHING WE COULD DO. STEVE WAS DETERMINED.)
"(THAT NIGHT, STEVE ASKED TO SEE ME. I HAD HOPED TO DISSUADE HIM BUT...)"
TRUST ME, DIANA. I KNOW WHAT I'M DOING. THE SCENE IN THE HANGAR WAS ALL AN ACT.
ETTA AND I HAVE A THEORY AS TO HOW THE PLANES WERE SABOTAGED, BUT WE'RE GONNA NEED YOUR HELP TO PROVE IT.
"(NEXT MORNING...)"
STEVE, PLEASE BE CAREFUL. I'M STILL NOT CRAZY ABOUT THIS IDEA.
DON'T WORRY, HONEY. JUST LISTEN IN AT THE TOWER AS WE PLANNED.
THEN, WHEN I GET BACK, I'LL SHOW YOU WHO'S "TOO OLD"
VOO-OSHHH
31

Page 31 of Wonder Woman Annual #1, *penciled by Ross Andru and inked by Pérez (from Mark McIntosh)* Ross Andru

Cynthia, from DC's
The Witching Hour

Michael Rudolph was kind enough to share his series of Cheetah and Wonder Woman drawings with PACESETTER. *Here we see George's depictions of the Golden Age, Silver Age, and Modern Age!*

BEST,
GEORGE PEREZ
'04

BEST, GEORGE PEREZ
.04

BEST,
GEORGE PÉREZ
'02

BEST, GEORGE PEREZ
'05

The art for Diana's entry in the looseleaf WHO'S WHO.

Commission drawing of Slade Wilson: Deathstroke, the Terminator

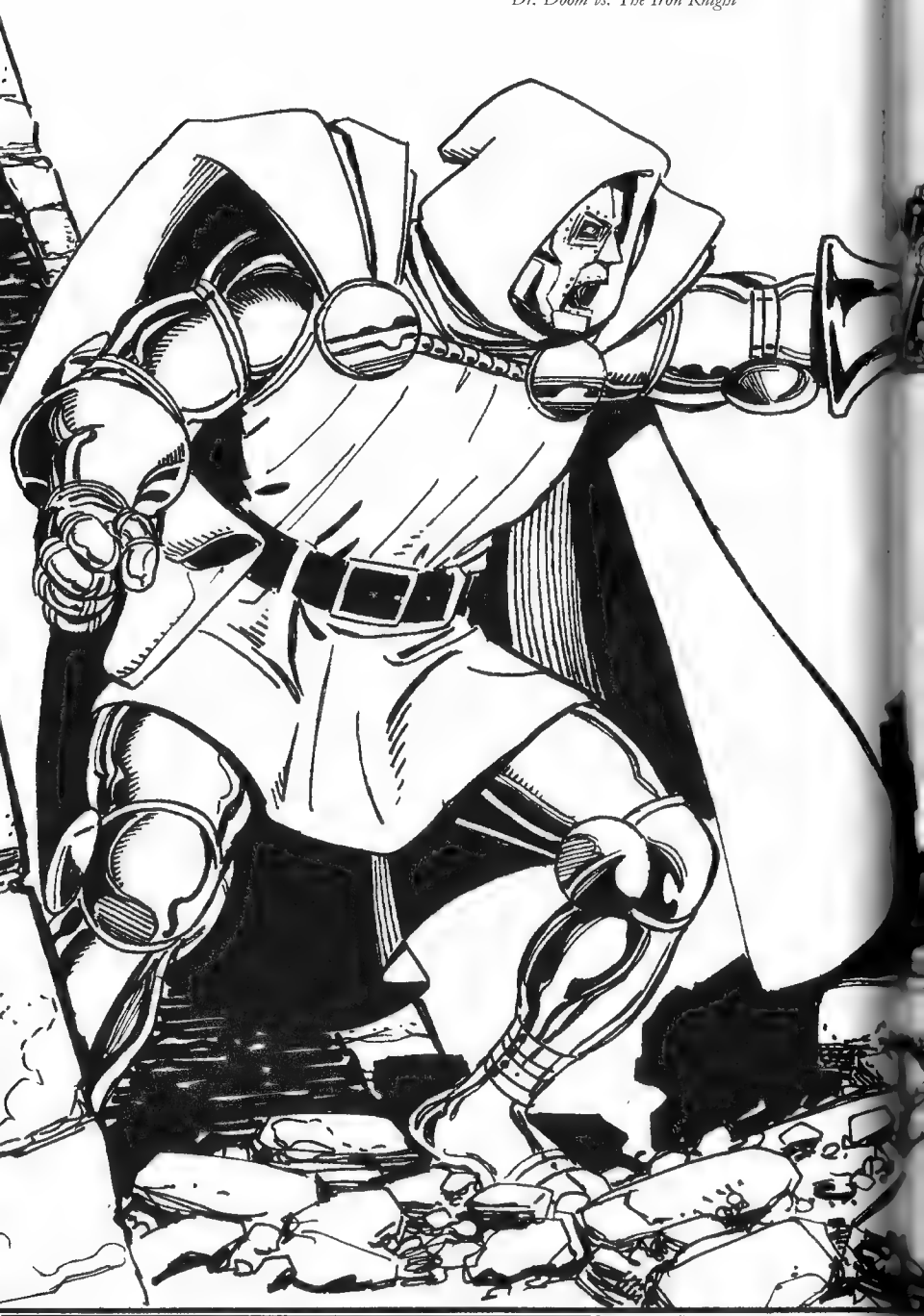
Here we have the pencils for the cover of DEFEX #6

A portrait of DiNA: Simmons

Crimson Plague

Doc Savage

Dr. Doom vs. The Iron Knight



BEST. GEORGE PÉREZ .04

Hector Hall and Jay Garrick: Dr. Fate & The Flash

The Enchantress...

but is she the good Enchantress...
or the bad one!?

Bette Kane: Flamebird

Dick Grayson:
Nightwing
BEST, GEORGE PEREZ '04

Hal Jordan and Barry Allen: Green Lantern & The Flash

Hawkeye & Vision

Hercules vs. Superman

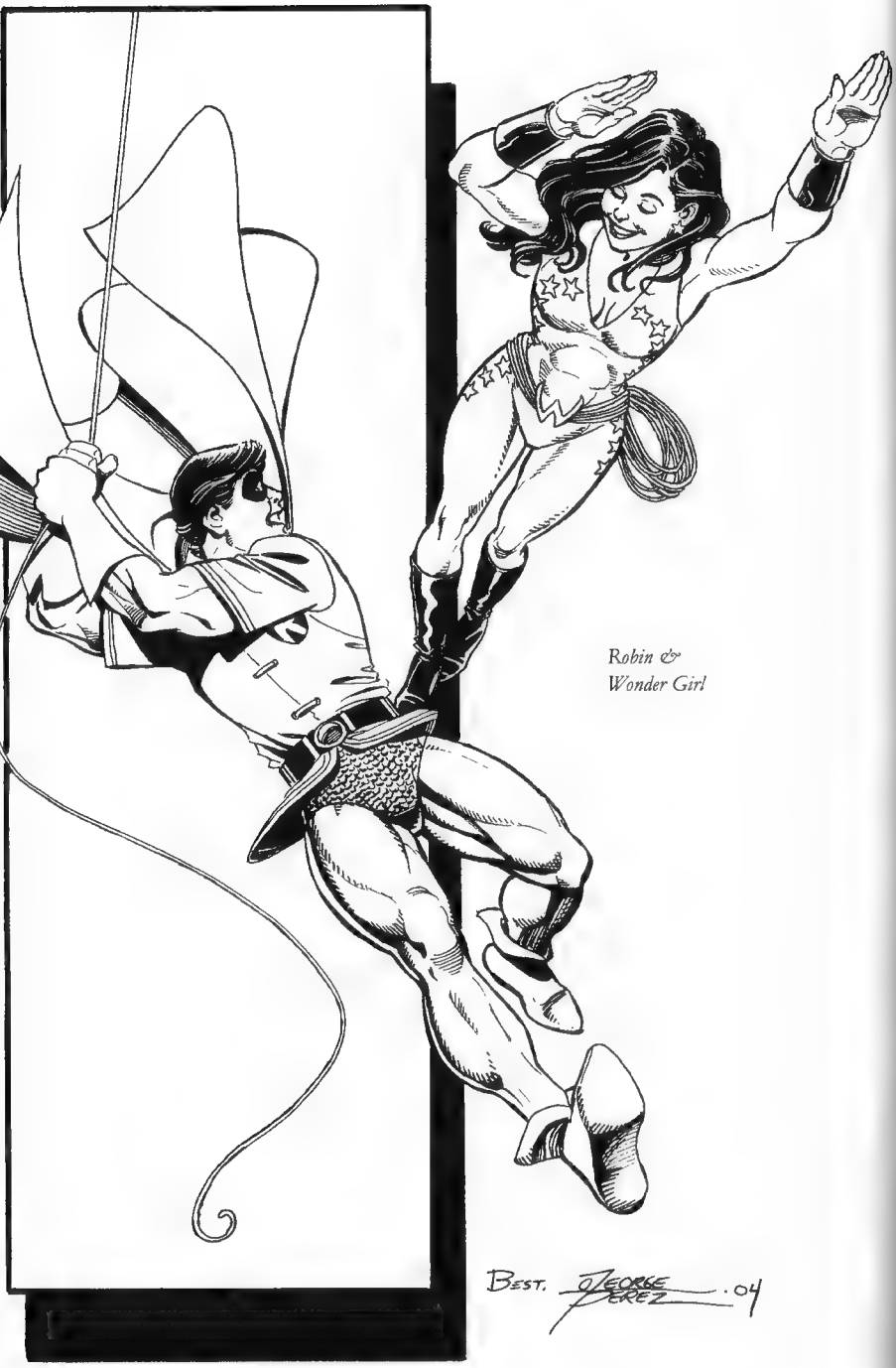
GEORGE PEREZ
1990

Medusa
BEST,
GEORGE PEREZ
04

Moon Knight

Mystique
BEST. GEORGE PEREZ '04

Galactus
BEST.
GEORGE PEREZ
'04

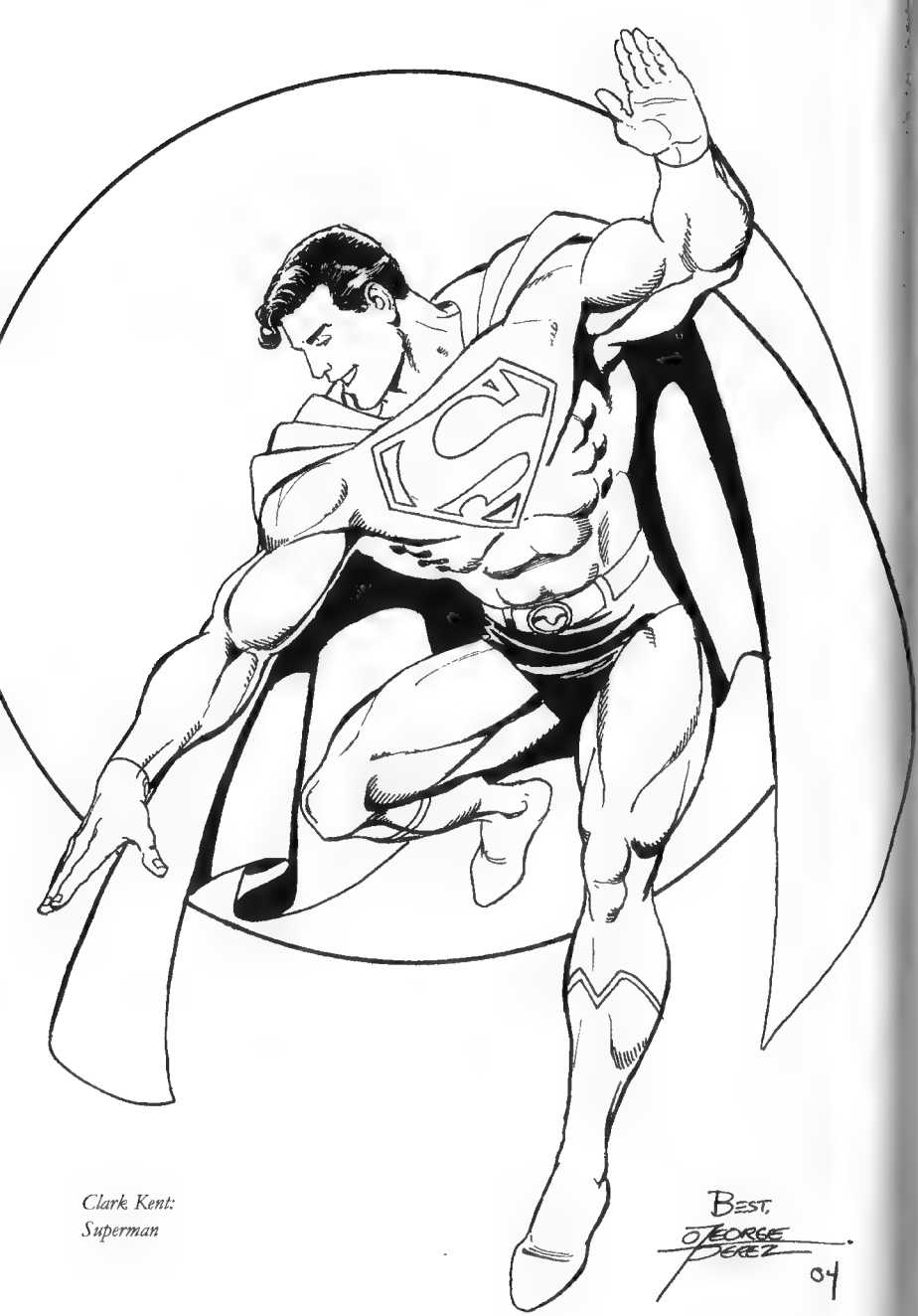


Robin &
Wonder Girl

Sandman

Wanda Maximov:
The Scarlet Witch

Spider Woman
&
Black Widow



Clark Kent: Superman

Taskmaster &
Deathstroke
BEST,
GEORGE PEREZ
'04

SOMEWHAT.
I... DID NOT EXPECT QUITE SUCH A... PASSIONATE RECEPTION, SUPERMAN.
I GUESS NOT.
SORRY AGAIN, WONDER WOMAN... I FREELY ADMIT I'M NOT ALL THAT GOOD AT THIS SORT OF THING...
"THIS SORT OF THING...?"
ER...
WELL... I SUPPOSE THAT JUST PROVES MY POINT, DOESN'T IT? YOU'VE BEEN ON MY MIND AN AWFUL LOT, SINCE WE MET IN WASHINGTON...
I'M... AFRAID I JUST DELUDED MYSELF INTO THINKING YOU WERE... WELL...
...THAT I WAS ON YOUR MIND A LOT, TOO.
SORRY.
THAT IS THE THIRD TIME YOU HAVE SAID "SORRY," SUPERMAN. ONCE WAS MORE THAN SUFFICIENT.
I AM... NOT WITHOUT FEELINGS. I WILL NOT SAY YOU HAVE BEEN COMPLETELY ABSENT FROM MY THOUGHTS IN THESE MONTHS PAST.
IN FACT, I HAVE A FRIEND IN BOSTON WHO IS PERCEPTIVE ENOUGH TO HAVE READ MUCH INTO MY SILENCE ON THE SUBJECT OF YOU...
THEN...
THEN THERE'S A CHANCE THE FEELINGS I HAVE WHIRLING ABOUT INSIDE MY BRAIN...
... MIGHT BE RECIPROCATED?
3

Here we have John Byrne's pencils for Action Comics #600. Notice that he left Wonder Woman as just a sketch, and his pencils for Superman were fairly minimal.

SOMEWHAT.
I... DID NOT EXPECT QUITE SUCH A... PASSIONATE RECEPTION, SUPERMAN.
I GUESS NOT.
SORRY AGAIN, WONDER WOMAN. I FREELY ADMIT I'M NOT ALL THAT GOOD AT THIS SORT OF THING...
"THIS SORT OF THING...?"
ER...
WELL... I SUPPOSE THAT JUST PROVES MY POINT, DOESN'T IT? YOU'VE BEEN ON MY MIND AN AWFUL LOT, SINCE WE MET IN WASHINGTON...
I'M... AFRAID I JUST DELUDED MYSELF INTO THINKING YOU WERE... WELL...
... THAT I WAS ON YOUR MIND A LOT, TOO.
SORRY.
THAT IS THE THIRD TIME YOU HAVE SAID "SORRY," SUPERMAN. ONCE WAS MORE THAN SUFFICIENT.
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IN FACT, I HAVE A FRIEND IN BOSTON WHO IS PERCEPTIVE ENOUGH TO HAVE READ MUCH INTO MY SILENCE ON THE SUBJECT OF YOU...
THEN...
THEN THERE'S A CHANCE THE FEELINGS I HAVE WHIRLING ABOUT INSIDE MY BRAIN...
... MIGHT BE RECIPROCATED?
3

And now we have George Pérez's inks... magnificently fleshing out all the sketched portions and adding lush detail where there was none! What a difference George makes!

BALANCE OF THE DOUBLE EDGE

a poem by Michael F. Hopkins

She is Earth
given flesh with a breath
from the Goddess.

In her shines the promise
of the Moon,
and the blessings of
Twilight in passage.

Her birthright is the
double edge
of power and
wisdom, strength
and
grace, courage
and cunning.

She is
the Champion.
She is
a messenger.

She is a legacy all
her own.

Copyright © by Michael F. Hopkins

NEWS & EVENTS

Defex #6 • Apr 2005 • $2.95
Devil's Due
New cover by George Pérez.

Overstreet Comic Book Price Guide #35
(Random House Edition)
ISBN: 0-375-72107-X • May 2005 • $25.00
Articles on the 25th anniversary of New Teen Titans *#1, and the 20th anniversary of* Crisis on Infinite Earths.

Best of the Fantastic Four HC
ISBN 0-7851-1702-2 • May 2005 • $29.99
Marvel Comics

T.H.U.N.D.E.R. Agents Companion
TwoMorrows Publishing • May 2005 • $20.00
To reprint some George Pérez work from 1985's T.H.U.N.D.E.R. Agents *from Deluxe Comics.*

Big, Big Overstreet Comic Book Price Guide #35
(Spiral Bound) • May 2005 • $25.00
www.gemstonepub.com
This edition contains only the pricing, top ten charts, selected glossary, and text from the regular edition of the Guide. Cover by George and colored by Tom Smith.

City of Heroes #1 (Cover C)
Image Comics • May 2004 • $2.99
Offered in three different covers by Rodolfo Migliari, Dale Keown, and George Pérez.

Crisis Action Figure: The Monitor
DC Direct • Jun 2005 • $14.99

Secrets in the Shadows:
The Art & Life of Gene Colan
TwoMorrows • 29 June 2005 • $26.00 (Softcover); $49.00 (Hardcover)
art by Gene Colan, George Pérez, and others

Fantastic Four Visionaries: George Pérez vol. 1
Marvel • Jun 2005 • ISBN: 0785117253 • $19.99

New Teen Titans: Who Is Donna Troy? tpb
DC Comics • June 2005 • $19.95

DC Special: The Return of Donna Troy #1 of 4
DC Comics • Jun 2005 • $2.99

Witchblade (10th Anniversary)
Dynamic Forces • 2005
George Pérez pencils 3 pages for this 10th anniversary issue

Modern Masters #2: George Pérez
TwoMorrows (DVD Companion) • 2005
Original Modern Masters #2: George Pérez *with extra DVD featuring George Pérez drawing and interviews at Megacon 2005 (February 25th - 27th, 2005).*

SAN DIEGO COMIC-CON
July 14-17, 2004
San D
CANCELED
Pérez is appearing at this convention.

GEORGE PÉREZ ON THE 'NET

There are countless websites with materials relating to George and his work.
Here are some premier ones, each one verified at publication time by the editor.

Start your navigation on the 'Net at www.george-perez.com

then head on over to:

(Titans Tower - the most comprehensive Titans resource) **http://www.titanstower.com/**
(Yahoo Clubs - George Pérez) **http://clubs.yahoo.com/clubs/georgePerez**
(JLA Avengers Port) **http://www.fortunecity.com/business/bustwo/354/**
(The Artist's Choice - Pérez Art available for purchase) **http://www.theartistschoice.com/**
(Double Trouble Productions - Adult site) **http://www.dtwrestling.com**
(Fantasy Wrestling - Adult site) **http://www.sisterhoodofsuperheroines.com**
(Superheroines' Demise - Adult site) **http://www.sooperhero.com**

As this magazine continues we will be adding more sites to the list.
Please, if you know of any we have not included, e-mail **tlorenz101@aol.com**

PACESETTER
The George Pérez Magazine

Your comments, questions, and concerns are always welcome!

About the latest issue:

The best for me was the Busiek and Brevoort pieces, plus George's interview.

It seem that the project with Jimenez and Garcia Lopez must be Donna Troy's return... sounds great!

Of course the Gallery is always a joy. You always find some "lost" cover or pin-up worth to see.

I miss some fan artwork—I sent you two remakes of the JLA/Avengers original cover that I guess the fans would enjoy to see, hope you get the chance to run them.

—Pedro Angosto, Spain

Thanks for the feedback. That issue was a very special issue that I take great pride in: my little 30th anniversary present to George. I believe I've published one of your drawings already... Look for the others in future issues.

Another great ish, Tony. Very well done.

—Bobby Nash

Thanks for the help and feedback; look for Bobby's feature "Focus On" in each issue of PACESETTER.

Tony,

PACESETTER 5 was fantastic! I am always amazed at how much you guys put into each issue. Please keep me posted about the next issue.

I am still looking for PACESETTER 3 (and still sick that I missed it). If you ever run across even a beat up one please let me know.

The *Avengers* and *Avengers/JLA* are my favorites and my comic shop got in every issue of PACESETTER except that one. Keep up the GREAT work.

—Wayne Bailey

Thanks Wayne. I owe a lot to my partner in crime Marcus Mébes for the quality of my magazine. I'm also going to put a look out out for anybody that may have a copy that they would sell of PACESETTER #3.

Tony,

You guys did it again. The magazine has continually improved in quality and content with each passing issue. You have done so much work on this magazine, which is very clearly a labor of love for you. Thanks so much for all you folks do.

I also wanted to inquire if you needed an article for the next issue. I have some very distinct comments pertaining to George's work on *Wonder Woman*. If you need something, let me know and I'd be happy to pound out an article in the next few days.

—Gary Beck

Thanks, Gary, for the support. Look for Gary's article in this very issue! Thanks bud! That's what this magazine is all about. For Pérez fans, by Pérez fans.

Your comments, concerns, questions and feedback are greatly appreciated. If you have some ideas on how to improve the magazine, if you have a complaint, if you have a request, or if you just want to share some thoughts, email Tony at TLorenz101@aol.com.

Don't forget to check out ***The Artist's Choice*** *website for original George Pérez art, as well as the works of many other artists!*

www.theartistschoice.com

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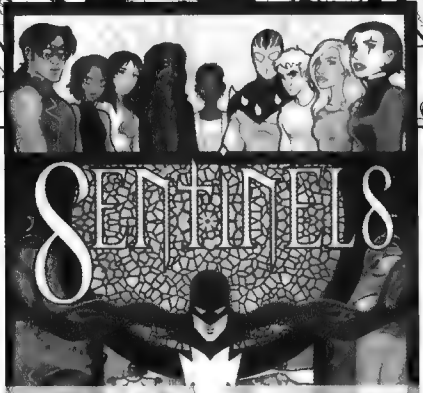

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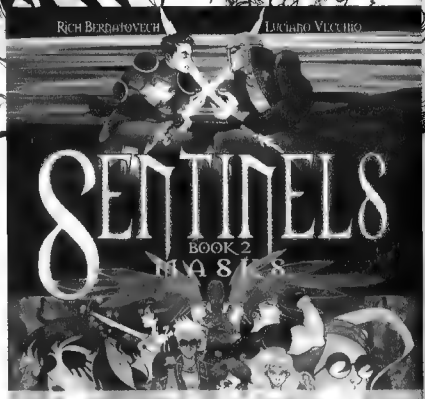

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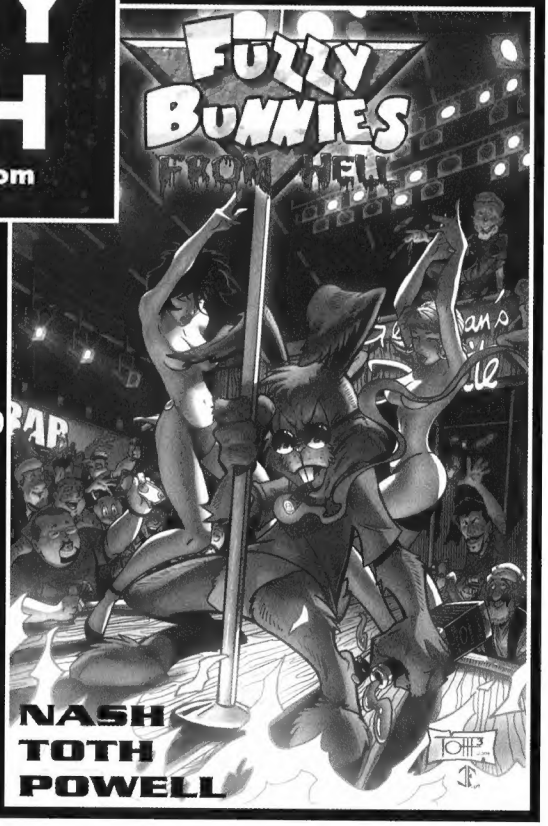

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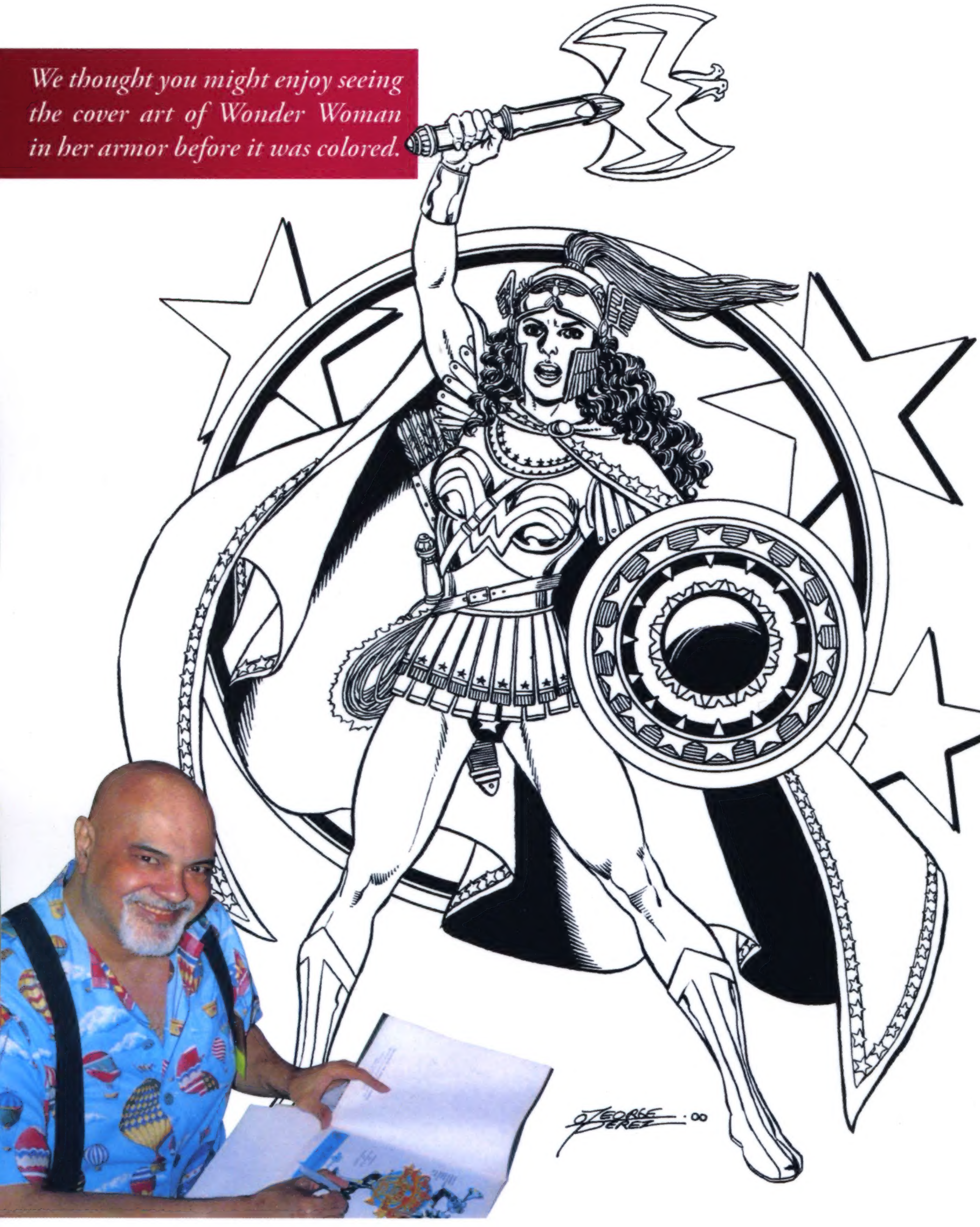

The purpose of *Pacesetter, The George Pérez Magazine* is to provide a venue to display the incredible art of this exceptional artist, and to make available for perusal new interviews and insightful articles regarding Mr. Pérez, as well as to showcase artwork and talent inspired by his work.

The staff of *Pacesetter* strives to provide the most excellent product that we are capable of, and we welcome comments and criticisms. We make no claims to expertise, so if you find an error or discrepancy, please notify us and we will amend it in the next issue.

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